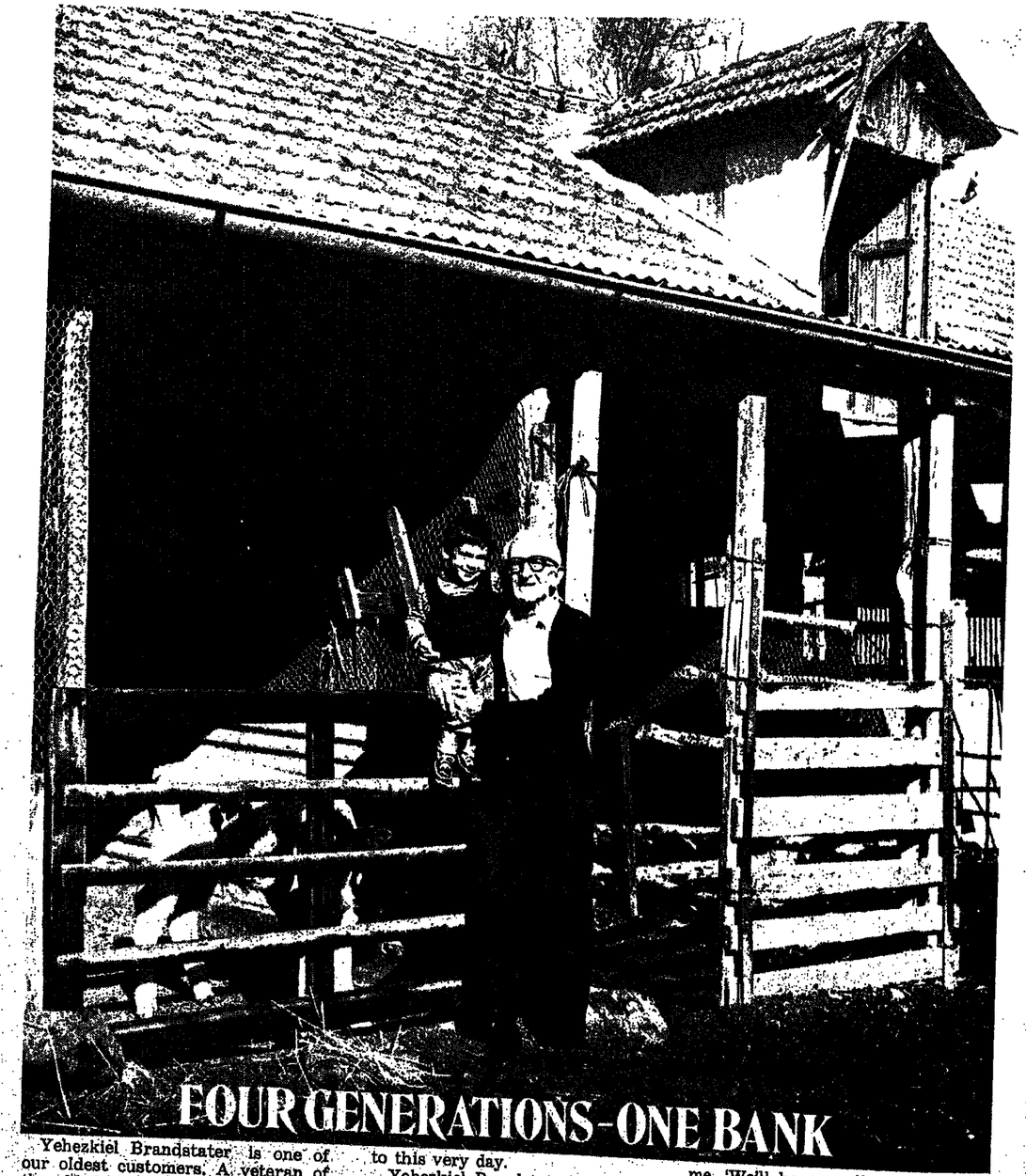

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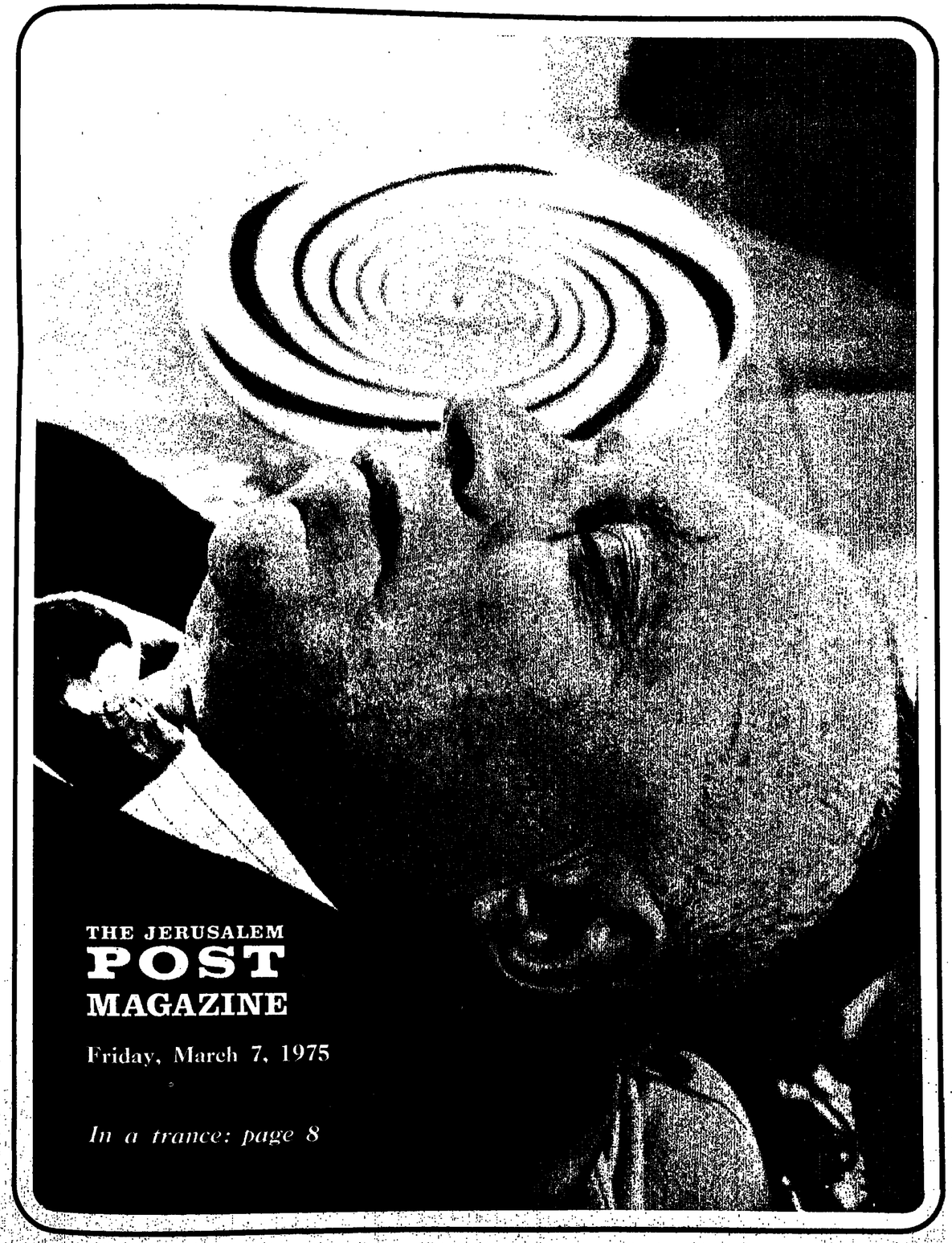

THE JERUSALEM
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Friday, March 7, 1975

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Cover picture: Man learning languages under hypnosis. (Rubinger)

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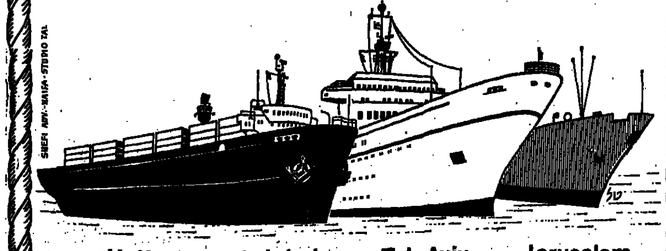

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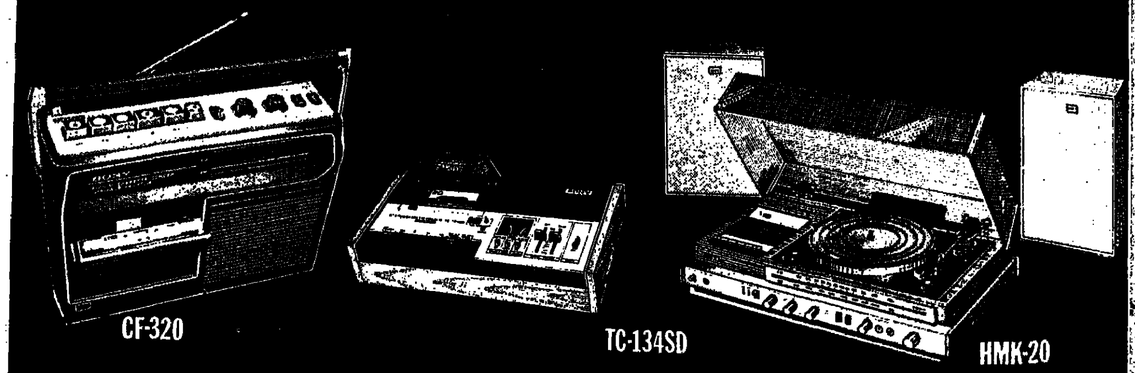

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THE TESTS OF RABIN

After nine months in office, Prime Minister Yitzhak Rabin is well aware that difficult times lie ahead for this country. The Arab peoples have become captives of the hatred for Israel their leaders took trouble is disseminate, and no separate peace with any single Arab state is possible today. Nevertheless, the Premier and his colleagues are determined to press on with effort for an agreement with Egypt, the key Arab country. MARK SEGAL reports on the thinking of Rabin's "Government of continuity and change."

PRIME MINISTER Yitzhak Rabin celebrated his 53rd birthday last week and his Government completed its first nine months in office.

There is a conviction in the Kirya that we are now nearing the end of a political chapter that opened with the signing of the disengagement agreements with Egypt and Syria a year ago. When Rabin presented his first Cabinet to the Knesset on June 3, 1974, he spoke of it as a "Government of change and continuity." This is exactly what the government turned out to be.

Much importance is attached to the coming visit of Dr. Kissinger. The Prime Minister and his colleagues are known to believe that whether an interim agreement is reached with Egypt or not, a chapter in diplomatic activity is about to close. While no one will take a bet on the outcome of the Secretary of State's new round of talks, they suspect that should the talks fail, the region would head for political and military escalation. Nor, is it ruled out that Syria might try to foil any separate agreement with Egypt.

Today there is a feeling that the interim period has been used well to rebuild the I.D.F. as a powerful deterrent force. In his inaugural speech, Rabin stressed the key role of Egypt in any Middle East settlement, laying down Israel's readiness for a systematic move towards that end. At that time he spoke of each phased-out agreement with Egypt being bilateral, irrespective of whether the parties finally went to Geneva or not. More recently statements by the Premier bear out his consistency in not seeing the slightest chance for interim agreements with Syria and Jordan, where the step-by-step system will not work. At the same time, he has cautioned against any naive faith in the wonder-working prospects of the negotiating process. Rabin is said to believe that by cooperating with the United States, Israel has gained valuable time for rebuilding its defences and thereby finds itself in a more secure political and military position in the spring of 1975 than in 1974.

Rabin and his Cabinet team are not unaware of some parallelism between political agreement with the U.S. and arms supplies — bearing in mind that in Israel, foreign policy has always been a function of defence. Thus in 1970, it was only after Israel accepted the U.S. diplomatic initiative that the Pentagon opened up its order books. The arms supply agreement granted by President Ford last September was part of a political package deal — and there are no illusions about that here.

The underlying principle of Rabin's thinking is to discover the possible — on the assumption that separate peace with any single Arab country is not possible at present. Even if, say, King Hussein was inclined to make peace, he would be unable to do so for fear of meeting the same fate as his grandfather who was assassinated. The Arab peoples have become captives of the hatred for Israel their leaders took trouble to disseminate. The Syrians are the most extreme, and they have never given up their hope of a Greater Syria, with "Palestine" as its southern province.

(Mike Goldberg)

Given the starkly practical view that full peace is not being offered (and that the spectre of war hovers around the corner) then whoever wants peace must ready to offer in return for an Israeli move. They hope to learn of it from Dr. Kissinger. It is accepted that the main point of his Middle East mission is the Jerusalem-Cairo axis, with the rest of secondary importance.

Three likely prospects face us: a separate agreement with Egypt; returning to the Geneva Conference with an all-out confrontation causing military escalation; or even a sharp deterioration in the present conflict-laden situation.

Thus the actual continuation of negotiations with Egypt may mean keeping war at bay, but it is doubtful whether the Premier would advocate such a course if he felt it would not produce an appropriate political response, as he has said: "For nothing, you get nothing." He is interested in analyzing the Egyptian viewpoint, acknowledging that even the decision to negotiate with Israel is a hard one for Cairo. Before Israel gives up any of its trumps (e.g. the passes and Abu Rodeis), Egypt must demonstratively show that the agreement is a real move in the direction of peace, and that it provides more than another disengagement agreement. Words are insufficient too. There must be concrete indications of a move to peace — for example, an intensification of the Arab boycott does not gibe with Egyptian peaceful protestations in TV interviews.

What Israel also wants is a formal and an unambigious commitment from Egypt to abandon the use of force against Israel and that any bilateral agreement must not hinge on concessions to other Arab countries. Rabin is said to have studied with interest Sadat's recent statement that "We will not be the first to attack. We will fight of course if Israel attacks Syria." But the Premier is known to hold that declarations are not enough and what Israel must have are concrete expressions of peaceful intent. He has been heard to observe that if we go to Geneva then at least he would like to have an interim agreement with Egypt to fall back on, if, as is assumed, the Geneva Conference will break up in disarray. He would also — it is said — want to have the pullback implemented in stages well after Geneva so as to test Egyptian intentions. Israel holds a first-class trump card — the Canal Zone and its towns are within the I.D.F. artillery range and these will not be given up without anything real in return. (It is worthwhile noting at this point that my soundings have not elicited any marked divergence of views between leading Cabinet Ministers on basic premises of Rabin's policies).

So far Israel has only gained from sounding out Egyptian intentions through Dr. Kissinger's good offices, and managed to put off the threat of a combined Egyptian-Syrian command if Syria should attack. Under such political circumstances, Israel would fight — if it became necessary — under more favourable conditions.

This line pursued by Rabin converges with American interests, and it is arguable that the understanding gained by Washington, Cairo and Jerusalem has kept the Geneva Conference in the future despite Soviet-Syrian pressure. There is a likelihood of tension between Jerusalem and Washington if Israel rejects unacceptable Egyptian offers, but even if that happens then Rabin and his fellow Ministers could argue that Israel had tried its best. To go by past experience, Rabin and his team will strive to find common ground with Kissinger. To judge by voices emanating from the Cabinet room, they are likely to sugar-coat any tough line on the payoff expected of Sadat. Agreement will not be at any cost. It is felt that the Egyptian ruler, unlike Assad of Damascus, does seek a settlement — which does not mean he might not go to war if he thought the conditions for an agreement were not sufficiently favourable.

The premier's basic ideological approach is that the territorial and the border issues have been allowed to get out of focus. Zionism, for him, is the building of a Jewish nation in the Land of Israel, with Jerusalem as its capital. The exact borders of the state are less important, and should serve the needs of the nation. Jerusalem is essential, but he understands Ben-Gurion's reasons for allowing Jerusalem to be partitioned in 1948, in order to achieve independence. The borders must be determined by strategic and political factors: Sharm-e-Sheikh, for example, must be retained at least until real peace comes. He does not see Ma'aleh Adumim, for example, as determining Israel's future borders — but he supports it — and he has differing priorities between the settlement of Judea and Samaria.

Rabin most certainly does not accept the argument that he requires new elections in order to obtain a personal mandate from the electorate. He enjoys the full power of the present mandate. Both the late Levi Eshkol and Golda Meir took office in mid-term, while in West Germany no one questions Helmut Schmidt's mandate, though the SPD ran to the elections with Willy Brandt at its helm.

The Government has now set out on the difficult road of introducing reforms in wages, taxes and incomes. If the ever-present threat of Arab aggression and the very concrete danger of $18 billion of arms in Arab arsenals is to be countered by an emergency regime at home, then Rabin and his team must not only talk of the need for radical reforms but sell the idea. It will be on the internal front more than anywhere else that the leadership of Yitzhak Rabin will be tested in the coming months.

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THE VALUE OF SUEZ

Ronnie Hope

TECHNICALLY, the Suez Canal is already open to navigation. If President Sadat is still keeping the waterway closed to international traffic it is only as one of his trump cards in the political game in which his success will be measured by the distance Israel withdraws towards the 1967 borders.

The Chairman of the Canal Authority, Mashour Ahmad Mashour, said that another sweep to detect explosives on the Canal bed would be carried out by the British navy this week. But he admitted that a tanker had already made the journey from Suez to Port Said, and it has been reported that passenger vessels carrying pilgrims to Mecca have done so as well. Egypt's top priority after the international clearing operation ended was to relieve her Red Sea fleet, which had been steadily deteriorating since the Canal was closed in 1967, isolated as it was from home bases and shipyard maintenance facilities on the Mediteranean.

Prof. Mordechai Abir of the Hebrew University, an authority on Middle East affairs, believes that the reopening of the Canal gives the Egyptians a "very serious" military advantage. They have already exploited it not only to increase their Red Sea naval strength numerically, but also — and just as important — to replace the vessels there with ships in good condition. They now have submarines, destroyers, missile boats and some landing craft in the area.

The fact that the Red Sea fleet was in such bad shape, seriously hampered the Egyptians in October, 1973, according to Abir. Becuase of this, Prof. Abir thinks that Israel could have overcome the blockade. but held back because of U.S. opposition.

"We paid a political price for this," he says. "The implications of the blockade in terms of political leverage and as a card in negotiations are far more grave than its actual effect."

The greatest military threat posed by the Canal reopening, according to Prof. Abir, is the fact that it makes it possible for Egypt to swing the naval balance overnight.

"One morning we may wake up to find that Egypt suddenly has a much bigger fleet in the Gulf of Suez," he warns.

This flexibility, he says, increases the exposure of the already vulnerable west coast of Sinai to a sudden Egyptian attack. A transfer of naval vessels could also make it much more difficult for Israel if Egypt decided to renew the blockade.

But even more disturbing is the possibility of forces being landed on the Israeli-held coast. According to the Institute of Strategic Studies, Egypt has enough landing craft to put an armoured brigade across the Gulf of Suez. This is not a very significant force in itself, but Egypt may believe that, augmented by airborne troops and units ferried in other vessels, it could perhaps be enough to seize a foothold and hold onto it long enough to establish a permanent grip.

A considerable part of Sadat's military advantange in having the Canal cleared will be lost when he opens it to commercial traffic, because it will then be much more difficult to transfer naval vessels rapidly and undetected. It will also be difficult to blockade Babel Mandeb, because dozens of vessels from many different countries will be passing the straits every day. But it will also be harder for Israel to identify and track Egyptian naval activity, Abir points out.

THE OPENING of the Canal to international shipping will have military implications far beyond those affecting the Israel-Arab conflict. First and foremost it will mean a tremendous gain for the Soviet Union, says Abir. Once the Canal is open, the Soviet navy will be able to close the last link in its vast strategic chain, stretching from the home of its Pacific fleet in Vladivostok to the Black Sea.

In anticipation of the event, the Russians, whose navy is already based on small and medium-sized vessels, have been building a special type of aircraft carrier, the Kiev class, which is small enough to pass through the Canal at its present width and depth. This gives them an inestimable advantage over the Americans, whose naval task forces are centered in gigantic carriers, far too large to navigate the Canal.

The flexibility gained by the Soviets will enable them to enjoy to the full the fruits of their massive investment in the naval infrastructure they have set up in the Red Sea, the Gulf of Aden and the Indian Ocean. Prof. Abir singled out the bases in South Yemen and Somalia, pointing out that in the latter, the Soviets have complete control of sea and air facilities and that they have established the headquarters for all their Indian Ocean activity there.

In Abir's view, the ability to rotate naval units rapidly means in effect that the Soviets have increased the strength of their navy, without building new ships, by saving "ship days."

The canal itself is very vulnerable, and once hostilities break out it can be blocked easily. This is why, according to Abir, the U.S. does not appear concerned at the prospect of an open waterway and is even encouraging Egypt to go ahead. The way the U.S. sees the situation is that the damage has already been done by the very presence of Soviet vessels in the strategic zones of the Persian Gulf and Indian Ocean.

The U.S. has, however, come a long way in the last few years. Its Middle East policy used to be to leave everything to the local people and to disengage as far as possible. But with the increasing Soviet involvement, especially after Moscow's friendship pact with Iraq in 1971, American strategists have come to appreciate the importance of maintaining forces in the area.

One expression of this new concern is the pressure for the establishment of a naval base at Diego Garcia, in the heart of the Indian Ocean.

PARLIAMENTARY REPORT / Lea Ben Dor

IN THE SANDS OF MAALEH ADUMIM

THE MAALEH ADUMIM project provides for an industrial development area 15 kms. east of Jerusalem, in the direction of the Dead Sea, beyond the old "Green Line," and deep into the Judean desert. Some work has been done on levelling the area, but only optimists believe that any housing will actually be ready during the current year. The settlers who moved out there early on Sunday morning knew very well that they would be back in town by nightfall. At the moment, the politics rattle far more loudly than the industry.

Wednesday's mini-debate, in the form of motions to the agenda for and against Maaleh Adumim was a total flop. For one thing, all the thunder had been stolen the previous night by a riotous Labour Party caucus at which two labour party members, one for and one against the new settlement, had had an opportunity of blowing off steam. Labour has provided the main weight of the government for so long, and the Likud — and formerly its leading Herut section — such opposition as there is for equally long, that it is taken for granted that they will always be on the opposite sides of any question short of war. In 1967 a brief moment of amity was really brought about by the destruction of the Egyptian airforce on the ground in the first hours of the war, with the amazing sight of Ben-Gurion and Begin, ill-matched in size as in views, tottering around the Knesset arm-in-arm. That is why our political conflicts only become of interest when they take place within a party, hinting at its internal conflicts.

The whole business of Maaleh Adumim has not only caused conflict in the government and Labour Party, it has illustrated most uncomfortably the paralysis that can set in when a coalition government is patched together in disregard of yawning ideological gaps. People pay lip-service to the view officially held by the government and then say "yahad im ze" — "together with this", and then comes the exact opposite. Mapam has most often had to do this because it is a minority party that cannot afford to go out into the cold world of the reluctant voter, but cherishes a well-defined ideology on almost every subject.

Within the Labour Party there have since 1967 been two clearly defined trends. There are those who wanted to return to the more perilous, in some ways perhaps more promising *open* conditions of before 1948, but with all the weight of the state behind them, to build conditions for co-existence in the West Bank that might lead to peace. On the side were those who wanted their small, tightly seated Israel back.

Today there is some degree of contact between the two economies. The bridges stayed open and hundreds of thousands of Arabs from neighbouring countries came across them, many of them to see Israel for themselves. There is not only coexistence with Jordan but some considerable degree of common political interest. Only, this common interest — to keep out the PLO, for instance — has made Jordan doubly wary about the faintest hint of peace with us, for fear of attack in the Arab world.

("We will not make peace even if you return East Jerusalem," an Arab spokesman said to a leading Israeli personality recently. Did we really offer them Jerusalem? No, he just said he wouldn't take it.)

Coexistence suggests powerfully that peace is possible, but by itself does not bring peace. This paradox is matched by an equal and opposite one. A large township in the West Bank, such as Kiryat Arba on a hill near Hebron, with its tall blocks of flats, military guard and barbed wire perimeter appears totally alien in the ancient, crumbling Hebron landscape, an eyesore that should be a political disaster, but in fact causes no conflict. Most of the occupants busy themselves either with the yeshivot they have set up or commute to work in Jerusalem, and only a few are concerned with the affairs of the Machpelah and its holy graves and the small number of tourists that visit them.

Sheikh Jaabari, the Mayor of Hebron, makes no political statements and places a few students in technical schools in Holon. Perhaps he thinks that worse might have happened to his town than the alien, self-sufficient settlers on the hill. There is a whole string of "security settlements" along the Jordan Valley, but there has been no indication that they add fuel to the fire. The terrorists attack Nahariya, or Maalot, and Tel Aviv, not these small, vulnerable settlements within a few hundred metres of the Jordan.

NEVERTHELESS, there are always strident voices to claim that one stone, one house, and the last chance of peace will be gone, that pressure for settlement in the West Bank comes from those who do not want peace and the likelihood of an accommodation with Jordan concerning the West Bank that might involve loss of sovereignty over the area. Meir Pa'il (Moked) was doom-laden on the subject again on Wednesday, as though there were not already a dozen different forms of settlement on the West Bank. "They want to close off all the options for peace."

On the other side of the fence, almost literally, are those who prefer the small, enclosed Israel. Golda Meir fears for the future of Jewish labour, of genuine, internal independence and self-dependence, the concept for which she has fought all her life, and this is probably the most valid reason for seeking to bring back the closed border. The building trade in Jerusalem is almost totally back in Arab hands. What shall we be, the traders, the middlemen, the professors, like abroad? Do the Jews despise manual labour again, after no more than one generation of diggers and builders?

Pinhas Sapir, as Minister of Finance, feared shock to the economy from contact with an area with a lower standard of living and greater pay differentials, and would have liked to seal off the West Bank behind a customs barrier, manned along its entire length, presumably by the Israel army. Abba Eban tended to lose himself in calculations of birth rates and population statistics in 20 and 30 years' time, a form of futurology even more liable to error than most.

Nevertheless the government committed itself several years back to holding an election before the West Bank was cut off again from Israel, and for good measure threw in a commitment to settlement in the area. It is a fair suspicion to say that about half the government at any time agreed to this on the assumption it would not be carried out, but that it would save argument to accept the principle. Agreement on settlement in theory began such futile moves as the attempts to settle at Sebastia, opposite Israel's narrow waist, where there might be good reason for a military position, but settlers with wives and children could easily become an added burden for security forces.

The real compromise was Maaleh Adumim, in a deserted area, mostly on government lands, on a site that fits into the elaborate design of the Allon Plan to give Israel security on the West Bank, and a Jordanian population there freedom of movement. Housing Minister Avraham Ofer, a warm Sapir supporter, did not have to oppose the plan, just to drag his feet a little and assume the housing would only be barracks for workers going home at the week-end. Trade and Industry Minister Bar Lev could legitimately occupy himself with other priorities. But the Maaleh site and plan had been carefully selected with a view to all requirements and obstacles, military, political and strategic. A more convenient site at Anatot, much closer to the town, has been dropped for the time being because there privately-owned land would have had to be expropriated. The settlers knew they would not stay at Maaleh Adumim, but that they could provoke enough argument to force attitudes into the open. Health Minister Shemtov said he thought the plan had never been intended seriously. The Housing Minister agreed that he had not intended to supply housing. Shulamit Aloni, in the debate, said there was no approved planning. It may be something to do with the fact that the three leading opponents of West Bank settlement are no longer in the government, and their supporters orphaned, but the Labour Party suddenly realized that the obstacles were self-made and could be disposed of without difficulty. Prime Minister Rabin sent a message to say he supported the plan, and it was the debate that got lost in the sand.

CONSUMERS ASK *Al-Shemen* ANSWERS

We have received many questions from all over the country regarding the use of Izhar's new revolutionary product — Al-Shemen. In this section we will publish the answers to the most commonly asked questions.

Q. Is Al-Shemen kosher and on whose authority?

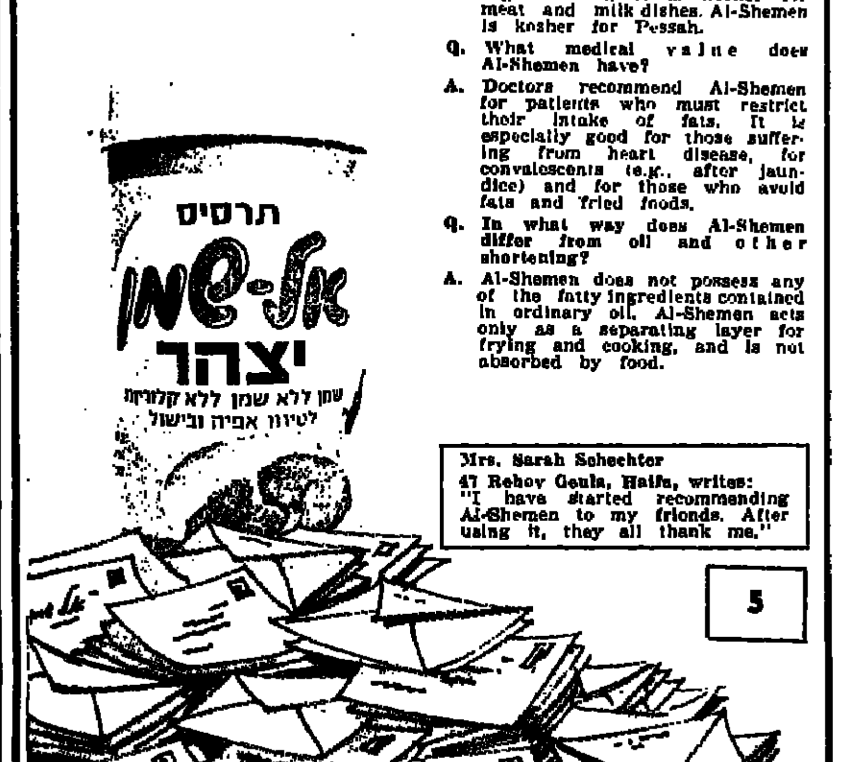
A. Yes, Al-Shemen is kosher. The Izhar factory is under the supervision of the Chief Rabbinate of Tel Aviv-Yafo. Since it is produced from pure vegetable oil, it is kosher for meat and milk dishes. Al-Shemen is kosher for Pessah.

Q. What medical value does Al-Shemen have?

A. Doctors recommend Al-Shemen for patients who must restrict their intake of fats. It is especially good for those suffering from heart disease, for convalescents (e.g., after jaundice) and for those who avoid fats and fried foods.

Q. In what way does Al-Shemen differ from oil and other shortening?

A. Al-Shemen does not possess any of the fatty ingredients contained in ordinary oil. Al-Shemen acts only as a separating layer for frying and cooking, and is not absorbed by food.



Mrs. Sarah Schechter
47 Rehov Geula, Haifa, writes:
"I have started recommending Al-Shemen to my friends. After using it, they all thank me."

5

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THE POWER OF SVENGALI

The recent failure of a stage hypnotist (below) to awaken a hypnotized girl has dramatized the use and possible abuse of hypnosis. DR. MORIS KLEINHAUZ (right), Head of the Association for Medical Hypnosis, discusses the matter with PHILIP GILLON.

(David Rubinger)

IT IS NATURALLY a disturbing thought that there are people around who have the power to induce one, on demand, to disclose all one's secrets, to climb up walls, to go to sleep or to become once more as a little child, so I begin my interview with Dr. Moris Kleinhauz by asking him nervously what kinds of people are most liable to yield to hypnosis.

"Hypnosis is not a static situation," he replies, "but a very dynamic one. There are all kinds of states which we call hypnosis. What you really want to know is, no doubt, which people are able to go into the deep state."

Exactly.

"The ability to go into the deep state of hypnosis is possessed by about ten to 15 per cent of the population. These are the people whom stage hypnotists pick out from an audience. We don't know what particular traits or attributes they have. Some writers think that intelligence is also a factor, but this has not been definitely established.

"There is clearly no relationship between the ability to go into the deep state of hypnosis and what is commonly termed weakness of character, although sensitivity may have something to do with it. Sex certainly has no importance. In fact, the only thing we do know for sure is that youth is a factor. Considerable research is being done on the subject in the United States."

On the active side of the hypnotic trance, which people possess the power to play Svengali?

With some distaste he rummages through his files and eventually produces a cutting from *The Jerusalem Post*, dated January 27, 1967, in which some stupid radio reviewer, signing himself "Audio II," criticized a talk broadcast by Dr. Kleinhauz on the grounds that he had failed to explain the extraordinary, supernatural power of the hypnotist.

"That is the most arrant nonsense," says Dr. Kleinhauz, "I must emphasize — again and again and again — that there is nothing extraordinary, nothing supernatural, nothing mystic, about hypnotism. Anybody can be a hypnotist. The hypnotism lies in the person hypnotized, not in the person inducing it. All that you need to know are a few techniques, which can be learned in a few hours."

He produces a beautiful old-fashioned gold watch on a chain. — the sort that gentlemen used to wear in their waistcoat pockets.

"Now just hold it by the end of the chain for a few moments, and then tell me in which direction it's swinging." Terrified that this interview will end with my singing like Trilby, I gingerly take hold of the end of the chain, and duly report that it is swinging to the right, then to the front.

Dr. Kleinhauz explains, "The stage hypnotist's trick is to tell the subject in advance to swing it to the right, to the front, and so on, thus giving the impression that the subject is obeying orders."

ONCE, at a gathering of several thousand South Africans in the Hersi Forest, I saw stage hypnotist Max Collie do a marvellous act. Among other things, he got his subjects — victims might be a better word — to appear to revert wrote on slates like infants, bawled, quarrelled, cried for "Mummy," and otherwise behaved like denizens of the kindergarten jungle. Was this a genuine stride backward in time to his own infancy on the part of the subject, I asked Dr. Kleinhauz, or was he playacting a child to please the hypnotist, and, perhaps, the spectators?

"We don't know whether there is a genuine living experience again — what we call revivification — or whether this is only role-playing. Most writers think that there is not a revivification, that the subject is just behaving as he is supposed to behave. But we're not certain."

AT THE SAME show, Collie ordered some habitual smokers to give up the vice. I know that medical hypnotists are vigorously opposed to the use of hypnosis by stage performers, but if it can save anyone from premature death due to cancer or heart disease, is this not perhaps desirable? "It is not as simple as it sounds. You must bear in mind that the hypnotist is not investigating why the subject smokes; he is dealing only with a symptom, not a cause. You can take an aspirin to stop a toothache, but it won't cure the bad tooth; you need to go to a dentist for that. There are various possibilities. The subject may give up smoking but develop a new problem — overeating and obesity, or profound depression, or he may be get very anxious and nervous. He may reject the order and go on smoking, but be very to their extreme childhood; they worried about doing so. Or he may do nothing. The problem is that the stage hypnotist starts something and doesn't finish it.".

One very strong-willed woman I know, the last person in the world whom I would expect to take orders from anyone, has told me that she once attended a show by a hypnotist, who, invited her onto the stage together with a few other selected people. After they had done some tricks, he pulled them out of the trance, and said he was having a 25-minute intermission, after which they were to return to the stage. The friend she was with happened to develop a severe headache, so they went home during the interval: after 25 minutes the subject of the hypnosis was trying desperately to climb the walls, apparently convinced that she had to get up on a stage. Her companion told her what had happened, and filled her with chicken-broth, but there were several more compulsive attempts at wall climbing before she emerged fully from the hypnotic state.

Dr. Kleinhauz nods appreciatively at my story.

"Exactly — the stage hypnotist doesn't realize what forces he is playing with.".

AVI DRORI, the hypnotist responsible for putting the Dimona schoolgirl, Yaffa Suissa, into a hypnotic trance and then failing to wake her up, claimed on television that he had been doing these shows for 30 years, and that this was the first accident he had had.

"That is probably because a lot of people don't complain of the harm the hypnotist has done them," comments Dr. Kleinhauz. "Being hypnotized is a humiliating and rather frightening experience, which people try to forget. A person may start getting very nervous or depressed some days after the stage show without ascribing it to the hypnosis. The trouble is that the stage hypnotist doesn't know whom he is hypnotizing; he selects only for susceptibility, he doesn't know anything about the emotional problems of the subject. For example, he may tell someone to climb a ladder or look at a red light, without knowing that a ladder or a red light is a trigger for the subject. Or he may say he is shooting somebody in the foot, without knowing that this links up to some traumatic war experience. An so on. Quite healthy people can be affected adversely."

Yaffa Suissa's case was an obvious example of something going wrong. Dr. Kleinhauz refuses, for ethical reasons, to analyse what happened, but he does explain how he brought her round — despite her trance, he managed to establish a human relationship with her, and to use this to release her from the hypnotic state.

"To Gertrude Stein's line about the rose," he adds, "I want to stress that hypnosis is a tool is a tool is a tool. It's like a knife — this is mighty useful in the hands

of a skilled practitioner — a surgeon, a sculptor, a housewife — using it for the correct purpose, but it is dangerous in the wrong hands. A stage hypnotist is a professional entertainer, but is not a professional hypnotist in my sense of the term."

ONE OF the remarkable achievements of Max Collie at that South African picnic was to address the huge crowd, scattered over a considerable area in the forest, a long distance from the stage, and to get four or five hundred to keel over and go to sleep at his command.

"What percentage of people responded?"

Fifteen to 20 per cent.

"That confirms what I told you: 15 per cent of people are able to go into deep hypnosis, and this has nothing to do with the hypnotist fixing them with a mesmeric eye or anything like that. The stage hypnotist starts with simple tricks, like the one with a watch, and takes the subject up a ladder to more complex ones. But again, I stress that he is no superman, he is only holding the ladder for the subject to climb. That mass hypnosis was probably the top rung, the final act in his programme."

It was.

"Another thing you must remember — the power of the group to influence individuals. Stop in Dizengoff Street with two other people and stare up into the sky — soon a whole crowd will join you. We had terrible and cruel examples of how easily the crowd can be influenced in the Nazi period."

Is it correct that nobody will harm himself or do something immoral, something of which he disapproves, even under deep hypnosis?

"It's true up to a point. But if a person really wants to do something he considers wrong, and his conscious mind won't let him, the hypnosis may give him the out. This is one of the dangers. As I see it, only a specially trained physician or psychiatrist or psychologist should handle so powerful a tool."

WE HAVE SPOKEN so far only of the dangers of hypnotism for entertainment: what about its use by professionals?

Dr. Kleinhauz himself has always taken a great interest in psychiatry — as a physician in Chile and as a family doctor in the Negev after his immigration to Israel in 1952. He continued his study of the subject when he became a specialist in psychiatry, working for several years in the Be'er Yaakov Mental Health Centre. He has run courses in hypnosis for doctors at Tel Aviv University, and recently attended two of the most important international conventions ever to be held on it, one in Montreal, the other in Los Angeles.

"As a tool — like a knife — hypnotism in the right hands can be very useful," he tells me. "In medicine, it is used a lot in obstetrics and gynaecology, in anaesthetics, in minor surgery, and as a tool against pain. It is very useful in orthopaedics, to get patients to cooperate with the physiotherapists. But it has to be used by a physician who has had training in hypnosis — and then he should only use it in his own specialist field. It is, of course, very useful in psychiatry. I would like to add that whatever a psychiatrist can get from a patient under hypnosis he could get by developing the proper relationship with the patient. But hypnosis does give us a short cut, it can be a help."

Israel is said to have pioneered in the use of hypnosis for police purposes, as a means of helping witnesses to recall incidents or describe people, which they think they have completely forgotten, or can only remember very vaguely. Various examples of this were given by Captain Ishaya Horowitz in an interview published in this Monday's *Post*. They included a man describing a killer seen at night, and a bus driver giving a clear description of the face of someone carrying a bomb.

"I must emphasize that the police personnel using hypnosis are all psychologists, who have had special training by me in the use of hypnosis, and who work under my supervision. It must be made clear that they do not use hypnosis against suspects or as a means of interrogation — to do so would be a major abuse. But it can be used to help witnesses who want to be helped, and who are worried that they cannot remember more clearly what happened."

I RECALL the strange story of the tank officer reported missing in the early battles on the Suez Canal in the Yom Kippur War; a friend reported seeing him days afterwards some distance behind the frontline. The officer's mother told me that the friend had been questioned under hypnosis and had stuck to his belief that it was the missing man whom he had seen.

"Yes, I remember the incident, in fact, I handled the witness myself. This is a case in point. He was very anxious to help, very keen to get at the truth. So hypnosis serves a positive function: it helps the man to help himself. Any kind of interrogation under hypnosis to extract information a man is not willing to provide would be a very grave abuse."

Supposing the police wanted to question a terrorist about where his comrades were hiding?

"It probably wouldn't work, unless he really wanted to tell, and in any case it would be an abuse. The witness has to have motivation, the hypnosis has to be helping him. As a medical man, I insist that this is the fundamental principle — the subject's well-being is of the first importance, getting priority over everything else."

As things are at present, however, there is nothing to stop the police misusing hypnosis, or a stage entertainer doing his tricks, or anybody hypnotizing anyone else?

"There is not. And I think that there should be a law that hypnosis must be practised only under medical supervision. Finally, let me repeat, for the benefit of your colleague who wrote that radio review in 1967, there's nothing occult or supernatural or mystic or wonderful in hypnosis."

I promise to pass on his message to Audio II, modestly preferring not to reveal that Audio II is now a distinguished television critic.

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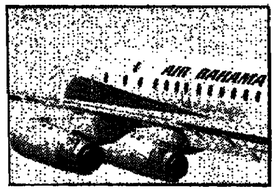

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Joseph's tent in Katamon

A quiet little revolution has lately been in progress in Jerusalem's "problem neighbourhood," Katamon. It is the work of a band of local youngsters who, only two years ago, acted out their rage and frustration in a widely-hailed play titled "Joseph Goes Down to Katamon." The transformation of their dramatized protest into social action with the kids of the area, is described by ROCHELLE FURSTENBERG.

TWO YEARS AGO teenagers from Katamon presented a play, "Joseph Goes Down to Katamon," to the Israeli public. These boys, acting out their own feelings and experiences, brought many Israelis to a confrontation with the frustrations of the youngsters of this most difficult of Jerusalem neighbourhoods.

What has happened to Joseph? Is he still down in Katamon locked in the prison of his bitterness and impotence, dreaming dreams of glory, of saving himself and his brothers?

If one goes down to Katamon, to Blocks 101 and 102, in Katamon Tet, once notorious for its crime and prostitution, one will find that the young dreamers have in fact wrought some significant changes in the neighbourhood. They have brought a new self-respect and image to the area. Once a place where one could be robbed at noon, people now walk there at night without fear. It would be foolish to claim that there are no more criminal problems in Katamon Tet, or that all the changes are a result of the efforts of a few teenagers in the Joseph play. But the tenor of the neighbourhood has changed and some of this must be attributed to the influence of the Josephs of Katamon.

First, many of them have lifted themselves out of a life of crime and alienation from society on one hand, or an escapist indifference to the problems of their background on the other.

During the Yom Kippur War they created clubs to keep younger children occupied and these have flourished into a centre for Blocks 101 and 102. In other words, Joseph has moved out of a self-pitying involvement with himself to worrying about the generations coming after him. He is trying to spread a protection tent for these younger children to play and grow in. Most appropriately, this new centre created by the Josephs of Katamon has been named *Ohel Yosef*, the Tent of Joseph.

SHLOMO VAZANA, the Joseph of the play, is now in the army. Catching him on leave, I went down one Saturday night past the rows of identical housing projects and overflowing garbage cans to apartment 52 of Block 102, to talk to him about the beginnings of the centre.

Apartment 52 is a warm and pleasantly furnished home. The Vazana family is what educators call an "achievement oriented" family. Shlomo's older sister is finishing the army and will soon be entering university. A younger sister is studying for her matriculation. Books were lying around the girls' bed-sitting room, and on the wall hung a poem of Oscar Wilde's in English. Various friends came in to remind Shlomo of the Brecht play at the Khan to which they were all going that evening and it was obvious that the experience of acting in "Joseph Goes Down to Katamon" had made them all avid theatregoers.

Shlomo, it seemed, saw his future on the stage. He had already been accepted as a member of the "Army Theatre Troupe," in process of being organized, but, he admits: "Whatever acting I do in my life, nothing can ever be like the experience of "Joseph Goes Down to Katamon."

"It freed us. Arye Yitzhak, our director, made us look at ourselves and our lives and express our real feelings about them. And this came out in the play. It also gave us a greater concern for others in the neighbourhood. The actual involvement with the kids started with the war, but without the experience of the play it would never have taken place.

"At the beginning of the war," Shlomo explained, "We saw there was bedlam in the neighbourhood. Fathers were in the reserves and the little kids were running wild. We wanted desperately to do some volunteer work, and Michael Paran, the community worker here, suggested that we bring the children from Blocks 101 and 102 together and play with them. So we gathered them together in the shelters of the two buildings and started activities for them.

"I had fun reading them stories and acting out the characters. As always, Michael Paran helped us. I remember going with him to some abandoned club in Kiryat Menahem to collect some chairs. Then we got a ping pong table. And that was the beginning.

"The theatre had implanted in us the concern, and then the courage, to go to people in the municipality and ask for things for the neighbourhood. In the play we had acted as people who demanded things from society. Now we actually did that. We met with Teddy Kollek to get some money for supplies and games. Of course, we didn't know how to ask for very much. But the very fact of discovering that we could get things started ourselves was wonderful."

Shlomo lit a cigarette. His mother brought us some mint tea.

"STRANGELY ENOUGH," he continued, "Some of our biggest problems came from the neighbourhood people themselves. Many of the parents were unwilling to put their kids in our hands, even in a time of emergency. 'What?' they said. 'We should let those delinquents have an influence on our children. How do they turn from criminals into youth leaders overnight?'

"And it's true," Shlomo confessed, "there were boys among us with records of as many as 20 to 30 arrests. How could we prove that they had reformed?"

"Had they reformed?" I inquired.

"Everybody tried." Shlomo said. "For some, life was too black and they couldn't stick to it. They couldn't wait for long-range solutions. But others are now exemplary citizens. Eli, for example, who had a long record of arrests, has just signed up for permanent army. Once upon a time that was unheard of. Anyone like Eli would have tried to get out on some psychiatric exemption.

"Anyway," he concluded, "It didn't take long for the parents to develop trust in us. They saw that we were just doing sports and theatre with their children and not corrupting them at all. So they let the kids come and Ohel Yosef has flourished."

ON THE DAMP winter afternoon that I went to visit Ohel Yosef, most of the children were gathered at the Maale religious high school across from Block 102. The shelters were too cold to play in. The local boys had originally resented a brand new school being built in their midst for children from outside the area, while they had to go to overcrowded schools. They disrupted classes. But with the development of Ohel Yosef they reached a compromise with the principal of Maale, whereby he let them use classrooms after school hours for their club activities.

The day I was there, one room was being used as a games room. Young children were playing with beautiful new toys, ring toss and darts, puzzles and board games. Older boys whose activities started later, came in to play or just to hang around, sometimes to tease the others. The noise level was very high and there was a lot of running around, but no one seemed to mind. Avi, one of the leaders of Ohel Yosef from the beginning, explained:

"The kids feel more at home here than they do in a regular community centre. Maybe because it's only for our blocks, and we all know each other. Maybe because its freer than a community centre. But we feel strange with the boys there. Here we belong."

When I asked him how he liked working with younger children, Avi, who has many friends among the tougher teenagers in the neighbourhood, smiled.

"It took me a while to get used to working with little kids. But they're so hungry for anything you tell them that between activities I try to talk to them and teach them how to behave. I worry about them if I don't come."

"One of the main problems of the area," said Michael Paran, a trusted and loved figure in the neighbourhood, "is the problem of the teenage girls."

Expecting Michael, who has strong religious convictions, to discuss the problem of prostitution in Katamon, I was surprised to hear him talking about a situation quite the opposite.

"For a long time," he said, "many of the parents of Blocks 101 and 102 were so afraid that their daughters would get into trouble that they kept them very much locked up. Then of course, in these large families the girls are needed to help in the house. Many of them don't even go to school. They have no life of their own. The Ohel Yosef boys had a hard job getting the parents to allow the girls to participate. But now they come down every night for different groups. They also asked to have a group about women's questions. They live such closed emotional lives that they're anxious for an opportunity to discuss their feelings and problems."

The truth of what Michael told me became evident when the girls began to arrive. They flocked around Aviva and Eliana, religious girls who are doing their national service as leaders in Ohel Yosef. Even when the others all went down to an exercise class, Hannah, far too heavily made up for her 14 years, remained behind to talk to them.

Hannah doesn't go to school or work, because she has to help her mother. This was obviously the highlight of her day.

"When are we going to get the room for the gym?" she complained, and when Aviva suggested that she go to the principal of the school to discuss this problem with him, Hannah's face lit up at the responsibility she was being entrusted with, and she began to plan her method of approach.

REPLACING the dynamic leadership of the original Josephs is not easy. The younger brothers and sisters who are striving to do so are faced with a larger, official organization now. Ohel Yosef today can solicit funds; it has parents from the neighbourhood on its board and a public committee of interested public figures to oversee its activities.

Shlomo Vazana admits that this is an improvement over the time when parents wouldn't allow their children to attend its clubs; but he fears that Ohel Yosef will turn into another *moadon* run by the Establishment from the outside.

"The kids themselves must be brought into power situations and shown that they can get things for themselves. Ohel Yosef must express the new neighbourhood pride," Shlomo warns.

He remembers the dynamic atmosphere which not only gave birth to the clubs, at the time of the Yom Kippur War, but inspired wonderful activities like a Hanukka play they put on for the children of Katamon at the Khan Theatre, or the Purim carnival last year when they closed off the street for booths and entertainment and spruced up everything with whitewash.

"When before," Shlomo questions, "did Katamon ever commemorate *Yom Hazikaron*? Last Remembrance Day, though, we took the children and built an enormous mound of stones. Then we got cans of kerosene and lit a torch in memory of those who had fallen. It made it real for our children. Katamon must be part of it all, both the joy and the pain of this country."

Whether this enthusiasm can be maintained has yet to be seen. In the meantime, activities have developed for adults, and there are plans for more theatre, for decorating the walls of the neighbourhood, for starting a community restaurant. And the activities of Ohel Yosef are becoming an example for other sections of Katamon. People are coming to learn from Blocks 101 and 102. Money has been obtained from the Jerusalem Fund to rehabilitate other shelters for clubhouses. And soldiers just out of the army are meeting with Michael Paran into the small hours of the morning to discuss their future in terms of what they can do for their neighbourhood.

Storm over Nasser's legacy

One of the liveliest issues among Egyptian intellectuals today is the nature of the legacy their country has inherited from Gamal Abdul Nasser. A stormy debate was recently sparked off by the publication of an anti-Nasser pamphlet written nearly three years ago by Egypt's grand old man of letters, Tawfiq el Hakim. NISSIM REJWAN discusses the book — "The Return of Consciousness" — and the debate.

IN A SPEECH marking the fourth anniversary of the death of Gamal Abdul Nasser, President Sadat of Egypt declared last September that he took his full share of responsibility, along with his predecessor, both where successes had been achieved and blunders committed. The background to the obviously apologetic nature of this remark must be sought in the criticisms which some of Egypt's most prominent writers and thinkers have been making about the Nasserist era after a silence which lasted for over two decades, and hints that these criticisms had the full if not articulate backing of Sadat and his men.

While such criticisms had, in the past, come mainly from journalists and functionaries who were themselves personally affected by Nasser's regime — such as the Amin brothers — the real outcry came only after a number of the most respected and valued authors whom the regime had not molested in any way began to voice their misgivings, reservations and strictures.

Chief among these have been Tawfiq el Hakim, the grand old man of Egyptian letters, and Najib Mahfuz, Egypt's — and the Arab world's — best and most prolific novelist so far. It is around el Hakim's work, however, that the storm has raged most fiercely. The occasion was the publication late last autumn of a 76-page book of his called "Awdat el Wa'i" (The Return of Consciousness). Not the least annoying part of the whole affair is that the book draws its name from the title of the author's most celebrated work, "Awdat el Ruh" (The Return of the Soul), which appeared in the 'thirties and which many of the spokesmen of the Free Officers' revolt of July, 1952 regarded as a harbinger of their movement.

THE STORY of the publication of the book is itself of considerable interest. In its issue of September, 1973, the Paris monthly "Esprit" printed a French translation of parts of the book. A few typescript copies of the Arabic original were reported to have already been making the rounds of Cairo's intellectual circles.

Almost four months later, the Beirut daily "Al Hayat" printed in two full-page instalments what it claimed to be a re-translation of the "Esprit" extracts but which even the lightest examination revealed to be the author's own Arabic version.

Eventually, an enterprising Beirut publisher managed to secure the rights to publish the book in its entirety, paying el Hakim the unheard-of sum of 10,000 Egyptian pounds. It was finally published in August last year with an introduction in which el Hakim indirectly defended himself against the wave of criticism levelled at the book even before its official publication.

According to el Hakim, the book was written in July, 1972, on the 20th anniversary of the revolution, not as a history of that event but as a collection of the author's reflections and reminiscences and also as an attempt to evaluate the Nasserist era in the perspective of two decades.

Above all, he warns, the book must be viewed as his "testimony vis-a-vis my own conscience" rather than as the expression of a political stand; it is, he adds, "a quest after truth, (since) it is the duty of the writer to reveal the truth."

The truth, as he sees it, is that Nasser's regime was characterized by "absolute individual authoritarianism," to be condemned as much as King Faruk's own regime, which he brands as one of "irresponsible chaos." In the course of the book he also asserts that Nasser's 1952 movement was in no way a "revolution" ("an armed, civilian popular uprising"), but only a *coup d'etat*.

The book, in fact, is best seen as

the record of the author's gradual disenchantment with a movement on which he had pinned very high hopes.

He recalls that in the first months of the movement, a number of constitutional law experts consulted by the Free Officers expressed the opinion that the new revolutionaries had no right to promulgate laws or act as the legitimate rulers, while others hastened to lend the new regime an aspect of constitutionalism. The result was that the former were excluded and a "Revolutionary Command Council" was set up which assumed the power to issue new laws and regulations and generally run affairs of state. At this point el Hakim writes:

"Where, then, were we? Where were the intellectuals of this country? Where was *I*, who had always been concerned about freedom of expression? Let me speak for myself. I confess that at the time I felt no misgivings whatever. On the contrary, I was optimistic about the advent of those young men, whose courage captivated me. As to the loss of constitutional political life, not one of us fully grasped the dangers inherent in that loss, since prior to July 23 (1952) we had lived through a period in which the Constitution had lost much of its lustre, and democracy had fallen prey to opportunists of every kind."

Then come specific criticisms of Nasser's own thought and temperament and the way he chose to run the country's affairs. Besides being an absolute dictator full of caprices and whims, Nasser is revealed by el Hakim as a cheat, since he and his aides saw to it that his public appearances were always accompanied by outbursts of popular support and mass rallies, which they themselves organized.

Nor does he seem to think much of Nasser's public pronouncements and writings. Citing an appraisal printed in a French newspaper of Nasser's first statement of his thoughts and intentions, "The Philosophy of the Revolution," he implicitly accuses its author of aspiring to establish a vast Arab-African empire under his own leadership. He suggests that Nasser was convinced that he himself was the "hero" referred to in "Awdat el Ruh," as the one the Egyptian people were searching for to lead them. He quotes as credible reports he says were circulating in Cairo at the time that Egyptian *and* Israeli embassies abroad were engaged in distributing free copies of "The Philosophy of the Revolution." The Israelis, purpose, he claims, was to show that a Hitler-type leader had appeared in the Arab world.

THE MOST DAMNING part of the book, however, is perhaps that in which el Hakim records his impressions of the "disasters" Nasser has brought down on the heads of the Egyptians since he assumed power. Accusing him of impulsive reaction rather than sober action, el Hakim cites a passage from a book by Mohammed Hasanein Heykal in which the former editor of "Al-Ahram" relates how, after having prepared a detailed plan setting out his vision of peace in the Middle East, Nasser was irked by a word dropped by the American Ambassador and promptly made changes in the speech that was to contain his plan, with all that those fateful changes were to mean in terms of Egypt's future.

This, el Hakim tells us, was in an early stage of Nasser's rule, before he became responsible for three defeats, one worse than the other. In 1956, he avoided absolute defeat by ordering his army to withdraw from Sinai when it was on the verge of annihilation — and then proceeded to claim a great victory. A few years later came the Yemen adventure which, in addition to the untold millions wasted, brought shame on the whole country. And then, as though two defeats were not enough, came the disaster of the 1967 war. Even here Nasser managed to capture the sympathy of the Egyptians, promising them victory.

"Victory, however, changed its content," writes el Hakim. "It came to mean merely Israel's withdrawal from the occupied territories and a return to the state of affairs that prevailed prior to June 5, 1967."

There is a good deal of apologetics in el Hakim's version of his own behaviour in the face of all this. "What," he asks at one point, would History's verdict be on this regime? I don't know. I hope, however, that history will judge with the utmost severity a man like myself, blinded by emotion to the extent of losing his critical faculty..."

CRITICS, however, have decided not to wait for history's verdict either on el Hakim or on Nasser. Owing to the rare position he occupies in Egyptian and Arab intellectual circles, his book has been variously condemned by hard-core Nasserists as the work of a coward, a political opportunist, a misguided liberal, or a senile author in search of material gain and sensation (he is 76).

One of the first to come to Nasser's defence was Heykal himself who, in an interview in the Beirut weekly "Al Sayyad," pointed out that all those who now criticized Nasser had been alive and well during the leader's lifetime, but apparently lacked the courage to stand up and say what they thought was right. They were, he asserted, "weak, frightened ghosts."

Heykal was too prudent to spell out what he actually thought — namely, that Sadat and his men themselves stood behind the campaign against Nasser and his legacy. A more independent journalist, the left-wing Mohammed 'Oda, has been more specific. Having written a whole book in defence of Nasser and his policies, he has complained in an Iraqi newspaper that he cannot find a publisher for the work for which he significantly chose the title, "The Lost Consciousness."

A writer who finds himself in disagreement with a regime, 'Oda explained, had two alternative courses: to effect an "internal emigration" and start fighting the system from within; or to leave the country and fight the regime from abroad.

"But a thinker who gets all the distinctions and privileges from a certain regime and then proceeds to stand in the front ranks of the forces opposed to that regime cannot be forgiven..."

Both Heykal and 'Oda, however, appear to have been indulging in over-simplification, if not worse. In the preface to a new book published in Beirut in January, el Hakim relates that the manuscripts of the four sketches were submitted to Heykal when he was still editor of "Al-Ahram" during Nasser's rule. But Heykal was dismayed by them and put them in a drawer, never to send them to the printers.

The title of el Hakim's new collection is "Jackasses," a broad reference to his own estimate of the behaviour of his fellow-countrymen in those days, when none of them managed to overcome his emotionalism and look reality in the face.

France, 1970. (Below) Boulevard St. Michel, May 1968

Rome 1965

MAN IN THE CAMERA

Twenty-five photographs by Henri Cartier-Bresson are now on view at the Israel Museum in Jerusalem. Dating back to the early 'thirties, the pictures have been loaned by the renowned photographer as a gesture of goodwill to this country. They include some of his best-known work, much of which has been published in book form. Henri Cartier-Bresson is widely regarded as the world's greatest living photographer. Critics have hailed his humanity, manifested in his ability to capture the essence of Man, in his natural environment, through the camera lens.

POST PULLOUT GUIDE

The Poster

THEATRE

A SLIGHT ACHE; LANDSCAPE: 2 plays by Harold Pinter (Camerl). Hebrew: Haturi. Director: Peter James. Sets: Ruth Dor. With Hanna Meron, Yosef Yadin, Dov Kaplan. Tel Aviv (Tzavta). Wed., Thurs., 8.30.

ARIK EINSTEIN AND THE CHIRCHILIM. "Go Slow" Tamua Group — first part — Shalom Hanoch, Ariel Zilber, Adam Zeidel (Tzavta) Tel Aviv. Sat. 8.00 and 10.30; Mon. 9.00.

ARMS & THE MAN (English Theatre of Rehovot). George Bernard Shaw's play. Rehovot (Wix) Wed. 8.30; Tel Aviv (Nachmani) Thurs. 8.30.

COMEDY OF ERRORS — Shakespeare — Tel Aviv (Camerl) Sat., Sun. Mon., Tues., Wed., Thurs.

LONG DAY'S JOURNEY INTO NIGHT (Habimah) Eugene O'Neill's cruel play was considerably shortened but its essence — a family living on mutual destruction — remains. One of Habimah's best productions in a long time. Tel Aviv (Habimah, small hall) Sat., Sun.

MAC-BETH (Habimah) Eugene Ionesco borrowed plot and characters from Shakespeare's tragedy to create a drama in which the play for power is acted out by clowns and rogues. One of Ionesco's greatest and a triumph for Director David Bergman. Jerusalem, Sun.

LE MEDECIN MALGRE LUI (Beersheba). Beersheba. Sun., Wed., Thurs. 8.30.

LITTLE MALCOLM AND HIS STRUGGLE AGAINST THE EUNUCHS (Beersheba) Sat., Mon., Tues. 8.30.

NEW YEAR'S EVE '72 (Haifa). A penetrating play by Yehoshua Sobol on life in contemporary Israel, the generation gap, the lack of direction of the young people. Ramla (Migdal) Sun.

OF LIGHT MINDEDNESS AND HYPOCRISY (Habimartef). The 18th century play by Rob Aharon Wolfson, a fighter against the religious establishment in Germany, in a brilliantly funny modern dress by director Omri Nitzan. Fun all the way. Tel Aviv (Habimartef), Fri., Sat.; Small Hall, Mon., Tues., Wed., Thurs. 8.30.

SHITZ (Haifa, Stage 2) Hanoch Levin's play contains the familiar elements of his works, hatred of the bourgeois family, of woman, of love between the sexes, of life itself, presenting an unrelievedly bleak outlook on life. Tel Aviv (Bat Dor), Sat. — 2 performances; Sun. & Tues.; Haifa Theatre, Mon.

THAT'S ALL FOR THE TIME BEING (Tzavta) — Evening of Songs. Yehonatan Gefen. Dani Litani. Sat. 9.00 and midnight.

THE CHERRY ORCHARD — Play by Anton Chekhov. (Haifa Theatre) Sat., Tues., Thurs.

THE DAY THEY KIDNAPPED THE POPE (Habimah). Gsao Bethencourt's comedy directed by Peter Frye with Shmuel Rodensky. Yehuda Ephroni. Tova Pardo, Yankov Ben Sira. Tel Aviv (Habimah) Sat., Mon., Tues., Wed., Thurs.

THREE WINDOWS (Shemer). Gideon Shemor's monodrama of Shalom Aleichem. Givat-Am, Fri.; Tel Aviv (Moadon Hatentron) Wed.; Tel Aviv University (Mexico Bldg.) Thurs.

THE TOTH FAMILY (Haifa). A Gogolesque comedy about a major with a nervous breakdown recuperating in the idyllic home of one of his soldiers. Mildly amusing and not entirely convincing. Jerusalem (Theatre) Wed.

DANCE

THE CHAMBER DANCE COMPANY Choreography by Rina Shaham and Rony Segal. Tel Aviv (Beit Yad Lebanim). Tues. 8.30.

BAT DOR DANCE COMPANY "Sketches for Nostalgic Children, Pearl River, Kanot, Streams." Tel Aviv (Bat Dor) Mon. 8.30; "Likrat, Beyond the Mirror, Mirage, Deadlines." Tel Aviv (Bat Dor) Wed. 8.30.

MUSIC

All events start at 8.30 p.m. unless stated otherwise.

JERUSALEM

Israel Chamber Ensemble — Subscription Concert No. 4 — Luciano Berio conducting Monteverdi, Berio, Stravinsky and Weill, with Cathy Berberian, soprano; Oswald Toren, tenor, Willy Haparnas, baritone, Boris Berman, piano, Eli Heifetz, clarinet, Isaac Rotven, violin — at the Jerusalem Theatre: Saturday.

Music at the Khan — a new Russian immigrants' Trio — with Victor Derevenko, piano, Dora Schwartzberg, violin, Mark Derebinsky, cello — plays trios by Haydn, Denisov, Beethoven and Shostakovich — at the Jerusalem Khan: Sunday.

"Gala Concert" — Pinchas Zukerman, violin and viola, with Marc Neikrug, piano, and the Chamber Orchestra of the Rubin Academy, Tel Aviv University — in works by Bach, Mozart, Brahms and Debussy — all proceeds for the Sharett Fund for Young Artists — at the Jerusalem Theatre: Monday.

Jerusalem Symphony Orchestra — "Portrait of a Composer" — Maurice Ravel — Juan Pablo Izquierdo conducting, with Shoshana Rudiakov, piano, and Anat Breiter, soprano — "Ma mere l'Oye," Sheherazade, Concerto for Piano in G, "La Valse" — at the Jerusalem Theatre: Tuesday.

"With Song and Dance" — The Chamber Choir of the Rubin Academy, conducted by Stanley Sperber, the Jerusalem Contemporary Dance Group, directed by Hassia Levy-Agron, Elinora Lvov, piano, Dvora Gushinsky, percussions — at the Jerusalem Khan: Tuesday, at 8 p.m. "Jazz" — special concert by the Jazz Ensemble of the Jerusalem Rubin Academy, directed by Fred Kaufman — at the YMCA Auditorium: Thursday.

Church Concert — Cilia Grossmeyer, soprano, Kazuko Ishida, organ, Ehud Avishai, oboe — works by Purcell, Dvorak, Handel, Bach, Walther — at the Church of the Redeemer, Old City: Thursday, at 8 p.m. — Dress Warmly!

TEL AVIV

Special Ravel Concert — The Israel Chamber Ensemble, conducted by Gary Bertini, with Jean-Christophe Benoit, baritone, Lena Bodorenko, violin — all-Ravel programme: "Le Tombeau de Couperin," Introduction and Allegro for Harp, Flute, Strings and Clarinet, "Valses," "Don Quichotte a Dulcinee," Chansons Madecasses, Hebraw Melodies, Pavane, Dance (arr. Debussy) — at the Tel Aviv Museum: Wednesday.

Music at the Museum:

* Piano Recital — Mindru Katz plays Bach, Haydn, Beethoven, Ravel, Liszt — at the Rocanati Auditorium: Saturday.
* Irina Zaritskaya, piano, plays works by Schubert, Liszt, Chopin — Thursday.

"11 : 11" — The Beersheba Chamber Orchestra, Avi Ostrovsky conducting, performs Vivaldi: Concerto Grosso for Four Violins; Avni: Prayer; Respighi: Arie e Danse antiche — Suite No. 3; Tchaikovsky: Serenade for Strings — at the Tzavia Club: Saturday, at 11.11 a.m.

Songs by Yehoyachin Stutchvesky — Gila Yaron, Adi Elzion, soprano; Willy Haparnas, baritone; Milka Lacha, Piano, presents songs by Yehoyachin Stutchevsky at the Gordon-Friedman Hall of the AMLI Central Music Library, Bialik 26 — Monday.

HAIFA

Special Concert — Isaac Stern, violin, with Alexander Zakin at the piano, performs in only recital for the Sharett Fund for Young Artists — at the Haifa Auditorium: Sunday.

KIRYAT SHMONA

Special Concert — Pinchas Zukerman, violin, with Marc Neikrug, piano, and the Chamber Orchestra of the Rubin Academy, the Tel Aviv University, plays for the people of the North — at Dafna: Tonight.

RISHON

Israel Chamber Ensemble — Programme as for Tel Aviv — Thursday.

REHOVOT

Midday Concert — Simha Heled, cello, with Yonathan Zak at the piano — recital in works by Chopin, Faure and Brahms — at the Wix Auditorium: Tuesday, for institute staff only.

OPERA

The Israel National Opera presents:
Bizet: "Carmen" (Saturday); Offenbach: "The Tales of Hoffmann" (Jerusalem — Monday); Kalman: "Countess Maritza" (Tel Aviv — Tuesday); Donizetti: "Lucia di Lammermoor" (Tel Aviv — Wednesday).

CINEMA

Bill Jordan offers to take reporter Warren Beatty to see an elusive politician, in "The Parallax View."

AIRPORT 1975 — Disaster in the skies. A private plane crashes into a Boeing 747, killing or injuring all the crew, making a great hole in the cockpit. Fortunately for the passengers, who include veterans Gloria Swanson and Myrna Loy, stewardess Karen Black is on hand to carry out the radioed instructions of crack airman Charlton Heston. Some really tense moments.

AMERICAN GRAFFITI — Amusing and at times touching study of the teenager world of 1962 in a small Californian town. The gifted young cast acts with vitality and spontaneity and 28-year-old George Lucas is still young enough to remember that time with an affectionate warmth that permeates the film.

L'AMOUR L'APRES-MIDI — Will a happily married young man (Bernard Verley) yield to the blandishments of free-living Chloe (Zouzou), the former mistress of an old friend? Written and directed by Eric Rohmer, the film has intelligence and charm and is cool rather than sexy.

BORSALINO AND CO. — Continuation of "Borsalino" (1969) in which two young gangsters (Alain Delon and Jean-Paul Belmondo) took over the leadership of the Marseilles underworld in the early 'thirties. Shoot-ups, chases and nasty doings galore.

BRIDGE OVER THE RIVER KWAI — Alec Guinness' brilliant performance as a British commander taken P.O.W. during the Burma War. Great movie.

CALIFORNIA SPLIT — Robert Altman's smoky film about gambling with Elliot Gould as the joker and George Segal, the magazine writer. To be reviewed.

THE CONVERSATION — Written and directed by Francis Ford Coppola (The Godfather), is the powerful, if overlong story of a wire-tapping expert, whose eavesdropping involves him in a possible murder — and intrude into peoples' privacy. Technically perfect, with a superb performance by Gene Hackman as the haunted "bugger."

CRAZY SEX — Leading Italian stars Giancarlo Giannini and Laura Antonelli team up in this glossy sex-comedy. At times silly and in doubtful taste, but elsewhere quite amusing.

FOR PETE'S SAKE — Barbra Streisand doing her best to earn a living for her husband (Michael Sarrazin) and gets a few laughs in the process.

GOLD — Roger Moore shakes off James Bond to go gold mining with Susannah York in South Africa. The film has its hair-raising moments. Entertaining but noisy.

THE GREAT GATSBY — F. Scott. Fitzgerald's classic novel of the Jazz Age gets faithful-to-the-original treatment from scriptwriter Frances Ford Coppola with very opulent, but slow treatment from director Jack Clayton. The amorphous Jay Gatsby is given a certain weight by Robert Redford, but while Mia Farrow looks lovely as high spirited Daisy, her characterization is weak and lacks conviction.

11 HARROWHOUSE — How to steal a billion's worth of diamonds. A suspense story that has some ingenious ideas and does not take itself too seriously. James Mason gives a particularly good performance as an ailing and disgruntled employee and Candice Bergen looks very attractive as the thief's moll. Fair entertainment.

IL NY PAS DE FUMEE SANS FEU — Author-director Andre Cayatte ("Mourir d'Aimer") attacks political corruption in a cleverly structured and deftly directed film that engages attention all through and is excellently acted by a first class cast.

THE INTERNECINE PROJECT — Industrial espionage and the manoeuvrings of big business form the background for a cleverly managed multiple murder. Directed by Ken Hughes with James Coburn, Lee Grant and Harry Andrews. Worth seeing despite its shortcomings.

THE MARSEILLES CONTRACT — A glossy but run-of-the-mill crime-thriller, with Anthony Quinn as a U.S. drug enforcement officer in Paris trying to break a major French narcotics ring. Stars Michael Caine, James Mason and Maurice Ronet. Short on original ideas.

THE MARTYR — Story of famous Polish educator Dr. Janusz Korczak, murdered by the Nazis in Treblinka, together with the 200 children of his Warsaw Jewish Orphanage. Filmed in Tel Aviv and West Berlin, the settings evoke a feeling of authenticity, and Leo Genn is superb as Dr. Korczak. Directed by Alexander Ford, this grim, but often inspiring movie, also features Orna Porat, Efrat Lavie and Ohad Kaplan in the uniformly excellent cast.

MURDER ON THE ORIENT EXPRESS — Agatha Christie's 1934 whodunit makes a highly entertaining picture sumptuously presented in the manner of its period with Albert Finney as Hercule Poirot, famous Belgian sleuth. With a stunning cast of passengers on the train. Sidney Lumet directs.

THE ODESSA FILE — Based on Frederick Forsyth's novel. Jon Voight is a young journalist whose perusal of the diary of a Jewish suicide leads him to hunt down a leader of the "Odessa," a group of resurgent Nazis. Some impact-making moments but on the whole, disappointing.

THE PARALLAX VIEW — Obscure goings-on, as newspaper reporter Warren Beatty investigates the "accidental" deaths, one after another, of witnesses to the assassination of an American presidential candidate. Visually interesting, but confusing to the viewer.

PARK OF LOVE — Director Raimono del Bolzo loses no opportunity to make the audience's heartstrings quiver with this story of a motherless boy's relationship with his busy lawyer father. The boy is a likeable youngster and the film is handsomely mounted.

SLEEPER — Woody Allen as a New Yorker who comes to after an operation to find that his body has been frozen for 200 years. Film is a combination of visual gags and verbal wit and has some inspired moments.

A STREETCAR NAMED DESIRE—The story of a southern "gentlewoman" whose life takes a downward direction as the family estate falls off to nothing. With Vivien Leigh and Marlon Brando.

LES VIOLONS DU BAL — Director Michel Drach recounts his experiences as a Jewish child in Nazi-occupied France and the difficulties he encountred in trying to make this beautiful film. Filled with the tenderness of family relationship with splendid performances from Marie-Jose Bat.

WALKING TALL — Over-violent, but moving film based on the true-life adventures of Sheriff Buford Pusser, who succeeded against all the odds in smashing a crime syndicate in Tennessee's McNairy County, to become a folk-hero. Joe Don Baker as the Sheriff.

WR: MYSTERIES OF THE ORGANISM — First film of Serbian writer-director Dusan Makavejev to come to Israel. Partly documentary on the life of psychologist the late William Reich and partly a series of scenes commenting on Communism and Fascism with underlying theme of human liberation. Picture on many levels, controversial, difficult to follow but original and provocative.

WHAT'S ON

Plant a Tree in Israel with Your Own Hands: free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors' Department: Keren Kayemet LeIsrael (Jewish National Fund); in Jerusalem, King George Ave., corner Rehov Keren Kayemet. Tel. 02-35261. In Tel Aviv, 96 Rehov Hayarkon, opp. Dan Hotel. Tel. 03-234449.

JERUSALEM

Hadassah Tours.

1. Medical Centre at 9.30 a.m., 11.00 a.m., 12.15 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building. No charge. Buses 19 and 27.

2. Morning half-day tour of all Hadassah projects. IL12.00 ($2) per person towards transportation. By reservation only: Tel. 416333.

HEBREW UNIVERSITY, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours 11.30 a.m. from Truman Building. Further details: Tel. 85430.

Jerusalem Biblical Zoo, Schneller Wood, Romema. Tel. 538822, 7.30 a.m. — dusk.

AT THE KHAN THEATRE (opposite the railway station). A folklore evening for tourists with Inbal dance group every Wednesday at 9.00 p.m.

Tourists and visitors come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe, Tel. 523291.

Rubin Academy of Music, Jerusalem, 7 Reh. Peretz Smolenskin. Tomorrow, Friday, March 7 — two guest lectures, in the Academy Hall: 11 a.m., the singer, Cathy Berberian on Singing Today: at 3 p.m. the composer, Luciano Berio on Approach to Composition (second lecture).

TEL AVIV

Tel Aviv University — Conducted Tours: free conducted tours in English of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University 10.30 a.m. Public Relations Dept.

MAGEN DAVID ADOM IN ISRAEL

Headquarters — 60 Rehov Giborei Israel, Tel Aviv. Visitors — Please call 36222 between 8.00 a.m. and 2.00 p.m. to arrange visits to our Central Blood Bank in Jaffa and for information regarding other Magen David Adom installations.

American Mizrahi Women's Organization 16, 18, Rehov Dov Hoz, Tel Aviv, Tel. 03-220187, 243106; Jerusalem 02-222646; Haifa 04-661628; Beersheba 057-78171.

National Religious Women's Organization Mizrahi and Hapoel Mizrahi Women in Israel, 166 Rehov Ibn Gvirol, Tel Aviv; Tel. 03-788942, 03-440316. Jerusalem: Tel. 02-30620, 02-35282, Mondays, Wednesdays guided tours, through Neve Sara Herzog Complex, Bnei Brak.

World Wizo Tourists Office, 116 Hayarkon. Tel. 232939, 8 a.m.-2 p.m.

Canadian Hadassah-Wizo Office, 116 Hayarkon. Tel. 227060, 8 a.m.-2 p.m.

MOETZET HAPOALOT — PIONEER WOMEN, Courtesy Tours Sunday through Thursday morning. By appointment only, Tel. 261111, ext. 566, Tel Aviv.

ORT ISRAEL: For visits please contact: ORT Tel Aviv, Tel. 762291-2; ORT Jerusalem, Tel. 233675; ORT Haifa, Tel. 668000, ORT Netanya, Tel. 22922.

REHOVOT

WEIZMANN INSTITUTE OF SCIENCE Conducted tours, Sun. to Fri. at 10.30 a.m., starting from the lobby of the Stone Administration Building.

CAESAREA

KAYIT V'SHAYIT CAESAREA Guest House, self-service restaurant. Tel. 063-88161.

ART GUIDE

JERUSALEM

GALLERY WIEN, Yemin Moshe, original prints of old and modern masters for collectors and investors. Tel. 02-233280.

GYDA GALLERY, 9 Rehov Balfour, Tel. 61089. Collector's choice modern Israeli painting and sculpture. Daily 11 a.m.-1 p.m., 5-7 p.m., Fri., Sat. 11 a.m.-1 p.m.

Israel Museum: Exhibitions: Otto Treumann-Graphic Designer, Amsterdam; Henri Cartier-Bresson, Photographs; Old Master Prints: Durer, Rembrandt & Others, Rosenbloom bequest (I); American Art — from the Museum's Collection (until March 12); "Past and Present" — the J. Mitchell Gift; Picasso's "Guernica" — a Protest Against Wars; Our Pupils at Work. Hours: Israel Museum: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tues. Shrine of the Book & Billy Rose Art Garden: 10 a.m.-10 p.m.; Museum: 4 p.m.-10 p.m.; Rockefeller: Sun., Mon., Tues., Wed., Thurs. 10 a.m.-5 p.m.; Israel Museum & Rockefeller: Fri., Sat. 10 a.m.-2 p.m.

DEBEL GALLERY — Yocheved Weinfeld, "Pains," Mar. 3 to Mar. 28, 1975. Permanently — progressive Israeli Art and Israeli Naives. Mon. to Thurs. 12 noon — 5.30 p.m. Sat. 11 a.m.-2 p.m. Ein Kerem. Tel. 02-417785.

GALERIE VISION NOUVELLE, Y. & S. Hamiache, Khutsot Hayotser, original prints by contemporary European artists. Tel. 02-289864.

TEL AVIV

TEL AVIV MUSEUM Sderot Shaul Hamelech. Visiting hours: Sunday, Monday, Wednesday, Thursday: 10 a.m.-5.00 p.m. Tuesday: 10 a.m.-1 p.m.; 4-10 p.m. Saturday: 6-10 p.m. EXHIBITIONS "ALCOA" Collection of Contemporary Art comprising works created by international artists between 1949 and 1970. GEORGES ROUAULT (1871-1958) Zacks Hall.

ISRAELI ART (Meyerhoff Hall), **IMPRESSIONISM** (Jaglom Hall) **SURREALISM, POST CUBISM** (Hall No. 3) **KINETIC ART** (Haft Hall) **PHOTOGRAPHIC EXHIBITION. HELENA RUBINSTEIN PAVILION** (6, Rehov Tarsat) **DAVID BEN-GURION 1886-1974** Open: Sun., Mon., Wed., Thurs.: 10 a.m.- 7 p.m.; Tues.: 10 a.m.-10 p.m.; Friday: 10 a.m.-2 p.m.; Saturday: 8 p.m.-10 p.m.

The Helena Rubinstein Art Library (new building) Open: Sun., Mon., Wed., Thurs.: 10 a.m.-4 p.m.; Tues. 10 a.m.-1 p.m., 4 p.m.-7 p.m., Fri. 10 a.m.1 p.m.

MUSEUM OF ANTIQUITIES OF TEL AVIV-YAFO, 10 Rehov Mifrats Shlomo. Open as above.

MUSEUM OF THE HISTORY OF TEL AVIV-YAFO, 27 Rehov Bialik. Open as above but closed Saturday.

HA'ARETZ MUSEUM, Tel Aviv Museum Centre, Ramat Aviv: (1) Glass Museum; (2) Kadmon Numismatic Museum; (3) Pottery Exhibition by Israel Banker at the Ceramics Museum; (4) Museum of Science and Technology; (5) Museum of Ethnography and Folklore; (6) Alphabet Museum; (7) Nechushtan Pavilion; (8) Tel-Qasile Excavations; Open: Sun., Mon., Tues., Wed., Thurs. 9 a.m.-4 p.m., Fri. 9.00 a.m.-1 p.m.. Sat. 10.00 a.m.-2 p.m., entrance free on Saturdays.

GALLERY BRUNO, 64 Rehov Ben-Yehuda, Tel Aviv, Tel. 03-220635. Paintings and graphics by Israeli and international painters.

RACHEL LANDES paintings at Gallery Rehovot. March 1 to 20, afternoons 5-8 p.m.

HAIFA

GOLDMAN GALLERY, 93 Sderot Hanassi, Haifa — An exhibition of art — Igal Zemor's recent works. Open until March 8, 1975.

CHAGALL HOUSE: Miniatures by 25 artists; Barucio Elichai's newest works.

WILFRID ISRAEL HOUSE, Hazorea "...it starts with the camera..." — Israel Nativ's first exhibition meets with countrywide interest. Open till March 15. Open: Saturdays as usual, workdays at your convenience. Phone for an appointment: Tel. 04-003168.

Radio for music lovers

TODAY: 08.10: Mendelssohn: Quartet in E-flat; Verdi: Quartet in E minor. 09.05: Jer. Symph. Orch. (STEREO): Beethoven: Marches; Mendelssohn: Symphony No. 9; Schubert: Symphony No. 8 (Foss). 10.05: Buxtehude: Magnificat; Bloch: "Sacred Service" (Sperber). 12.05: "My Concert" (Mani Rabinovich). 1.05 p.m.: Saint-Saens: Piano Concerto No. 3 (Ciccolini-Baudo); Reger: Ballet-Suite (Keilberth). 5.05 p.m.: Marcello: Oboe Concerto; Beethoven: Symphony No. 7 (Cantelli). 8.05 p.m. (STEREO): Guenther Bialas: Paraphrases on Meierbeer; Chopin: Piano Concerto No. 2; Dvorak: Symphony No. 8. 11.35 p.m.: "Finale."

SATURDAY: 08.05: Franceschini: Sonata for 2 Trumpets and Strings; Bach: Violin Concerto in G minor (Zukerman); Haydn: Symphony No. 15 (Dorati); Ravel: Introduction and Allegro (with Vera Dulova, harp) 09.30: Quiz. 1.05 p.m. (STEREO): Mozart: Piano Concerto No. 25 in C (Bernstein-IPO); Ravel: Valses Nobles et Sentimentales (Boulez). 3.05 p.m.: Dvorak: Piano Quartet, op. 23 (Beaux Arts-Trampler); Brahms: String Quintet, op. 111. 5.10 p.m.: Continuous Music. 6.05 p.m.: "First and Last" — Bartok. 8.07 p.m.: Daniel Adni, piano — Mendelssohn: 6 Songs without Words; Debussy: 6 Preludes (Book One); Beethoven: Second Movement from "Ghost" Trio (with Planka-Heled). 11.05 p.m.: Gluck: Excerpts from "Orfeo"; Schubert: Piano Quintet ("Trout").

SUNDAY: 08.10: Mozart: Concerto for Flute & Harp (Rampal-Laskine); Haydn: Trio No. 4 (Oromonte Trio). 09.05: Schubert: Waltzes, op. 9 (Hautzig); Symphony No. 1. 10.05: Paderewski: Piano Concerto (Wild); Tchaikovsky: Suite from "Sleeping Beauty." 12.35: Yona Ettlinger, clarinet — Brahms: Sonata No. 2 (with Pnina Saltzman). 1.05 p.m.: Berlioz: Symphonie Fantastique (Munch). 4.11 p.m.: "Musica Viva" - Jean-Claude Eloy: "Equivalences" for 18 instruments; "Faisceaux Diffractions," for 28 instruments; Moshe Zorman: "Atoms, Molecules and Macro-Molecules" (Shamban, cello-Zorman, piano). 5.10 p.m. (STEREO): Bach: Cantata No. 62; Gabrieli: Hymns. 8.05 p.m.: Israel Chamber Ensemble — Bertini: Schubert: Italian Overture; Four Minuets; Three Lieder (Hillel Guenther Reich); Symphony No. 3. 9.25 p.m.: Artists of yesterday. 11.05 p.m.: Hummel Septet; Malipiero: "Rispetti e Strambotti."

MONDAY: 08.10: Famous Artists. 09.05: Popular Classics. 10.05 Haydn: Quartet, op. 76, No. 1 ("Amati"); Ravel: Quartet. 12.35: Hans Kahn, piano - Jelinek: Theme and Variations; Klara Schumann: Larghetto; Moscheles: Eight Pieces. 1.05 p.m.: Salieri: "Carnival in Venice"; Aldrovandini: Symphony; Liszt: Concerto for Two Pianos; Montsalvatge: "Labyrinth." 4.11 p.m.: Shimon Rochman, harpsichord — Moffat: Passacaglia; Bach: Four Inventions; Rameau: "Les Niais de Sologne"; Fratl Da Silva: Piece for Harpsichord; Soler: Fandango. 5.10 p.m.: Music in a light vein. 8.05 p.m.: "Love of Three Oranges" — opera by Prokofiev (STEREO). 10.05 p.m.: Prokofiev: Ballet Music.

TUESDAY: 08.10: Haydn: Cassation for Guitar, Violin & Cello; Mozart: Sonata for Bassoon & Cello; Weber: Clarinet Concerto No. 1 (De Peyer). 09.05: An Hour with Andre Previn, conductor. 10.05: Radio Music Club. 12.35: Choirs. 1.05 p.m.: Rossini-Casella: Sonata for Strings; A. Marcello: Oboe Concerto; Monteverdi: Aria (Baker); Chopin: Rondo Concertante & Krakowiak (Weissenberg); Beethoven: "Calm Sea and Prosperous Voyage" - Cantanta. 5.10 p.m.: Jazz. 5.50 p.m.: "Enigma." 8.30 p.m. (STEREO): Jer. Symph. Orch. — Juan Pablo Izquierdo conducting, Shoshana Rudiakov, piano Ravel: "Ma Mere l'Oye"; "Scheherazade" (Anat Breiter); Piano Concerto in G; "La Valse."

WEDNESDAY: 08.10: Rossini: Overture: "Semiramis"; Massenet: Cello Fantasy; Grieg: "Holberg" Suite. 09.05: Liszt: "Danse Macabre" (Brailowski); Bruckner: Symphony No. 8 (Klemperer). 10.05: Bruckner: continued; Bruckner: Motet. 12.35: Ben-Haim: Three Songs Without Words; Honegger: "Danse de la chevre"; Sanquin: Sonatina (Yair Giron, flute). 1.05 p.m.: Scharwenka: Piano Concerto, op. 32 (Wild); Prokofiev: "Cinderella" (Stokowski). 5.10 p.m.: Wind Bands. 5.40 p.m.: Quiz (repeat). 8.05 p.m. (STEREO): Boccherini: Quartet, op. 58, No. 2; Couperin: Trio Sonata; Debussy: Quartet (Italian Quartet, Aurele Nicolet, Heinz Holliger). 11.05 p.m.: "My Concert" (Dan Gottfried).

THURSDAY: 08.10 Famous Artists. 09.05: Britten: "Albert Herring" — Excerpts. 10.05. Bibiana Goldenthal, Elkind Neumark music by Carissimi, Caccini, Durante, Bach, Gelbrun, Gershwin, Menotti. 12.35: Allan Sternfield, piano C.P.E. Bach: Sonata No. 4. 1.05 p.m.: Honegger: Symphony No 3, Sibelius: Symphony No. 7. 4.11 p.m (STEREO) Jer. Symph. Orch. — J.P. Izquierdo conducting - Ravel: "Ma Mere l'Oye", "Scheherazade" (Anat Breiter); Piano Concerto (Shoshana Rudiakov); "La Valse." 8.07 p.m. (STEREO) Magazine 9.21 (STEREO): "New Sounds" Jean Louel: Toccata & Fugue for Winds; Svend Nielsen: "Nuages" for Orch.; Erik Jorgensen, Improvisations for Wind Quartet, Salvatore Sciarrino: Rondo for Winds and Strings; Ivan Parik: Sonata Pastorella (electronic). 11.05 p.m.: The World of Maria Callas

TV Programmes

FRIDAY

3.00 "Ivanhoe." 3.25 Erev Shabbat Programme. 8.05 Shabbat Song. 8.10 Weekly Magazine. 9.10 "I Sing for Thee My Country." 10.00 "The Fishing Party" — Drama. 10.55 News.

Educational: 8.15 Maths 7. 9.05 Geometry 6. 9.25 A Game on Words 7-8. 10.00 Biology 10. 11.05 Biology 9. 11.25 Music. 12.50 Society and Culture. 2.00 Film. 2.10 Nathan Alterman's Songs. 2.40 English.

Arabic: 6.00 News. 6.04 Film. 7.45 News. 8.02 Programme Review.

SATURDAY

8.00 "The Guests." 8.30 Mabat. 9.00 Mabat Sport. 9.45 "Banacek." 10.55 News.

Arabic: 6.00 News. 6.04 Requests. 6.32 Innovations and Inventions. 6.45 Music and Poetry. 7.30 News.

SUNDAY

5.30 News. 5.32 "Alice in Wonderland." 8.00 Youth Magazine. 8.30 Mabat. 9.00 "The Ascent of Man" — Knowledge in Certainty. 9.50 "The Zoo Gang." 10.40 News.

Educational: 9.05 English 5. 10.00 English 9. 10.20 Science 6. 10.45 French. 11.05 Literature 7-9. 11.25 Geometry 5. 12.00 English 10. 12.20 Advice and Guidance 9. 12.40 Technical Drawing 9. 1.00 Biology 9. 1.25 Chess-Lesson 19. 4.00 English 5. 4.18 Chess-Lesson 19. 4.45 Pupils' education programme. 5.15 Handiwork.

Arabic: 5.30 News. 5.32 "Samy and Susu." 7.00 Documentary. 7.30 News and Weekly Magazine.

MONDAY

5.30 News. 5.32 "The World of Tomorrow." 6.00 Entertainment for Children. 8.00 "Improve Your Hebrew." 8.30 Mabat. 9.00 Entertainment with Julie Andrews. 9.40 "Tandu." 10.55 News.

Educational: 7.50 Citizenship 7. 8.15 English 6. 9.05 Geometry 6. 9.25 "Improve your Hebrew." 10.00 Biology 9. 10.20 English 5. 11.25 Geometry 5. 12.00 Biology 10. 12.20 Science/Physics 7. 12.40 Literature 2-5. 1.00 Science 6. 1.25 "Spring Arrived Pessah is Here." 1.45 Society and Culture. 4.00 Legend. 4.13 Film. 5.00 "Improve Your Hebrew."

Arabic: 6.30 News. 6.32 Sport. 7.17 Projector. 7.25 Programme Review. 7.30 News.

TUESDAY

5.30 News. 5.32 Service Broadcast. 5.42 Science Series. 6.10 "I've Got Time." 6.25 Songs. 8.00 Moraaha. 8.30 Mabat. 9.00 Kojak. 9.50 Moked. 10.40 News.

Educational: 7.50 English 9. 9.05 Maths 7. 9.25 "Improve Your Hebrew." 10.00 English 10. 10.20 English 6. 10.45 For Kindergarteners. 11.05 English 7. 11.25 Art. 12.00 English 9. 12.20 English 8. 12.40 Technology 9. 3.30 "Improve Your Hebrew." 4.00 English 9. 4.20 "Clean-Up Campaign." 4.39 French. 4.55 Physics.

Arabic: 6.30 News. 6.32 Quiz. 6.45 Songs. 7.00 Family Magazine. 7.30 News.

WEDNESDAY

5.30 News. 5.32 The Partridge Family. 8.00 Cartoons. 8.00 "Nanny and the Professor." 8.30 Mabat. 9.00 "Les Enfants du Paradis" (part II) — film. 10.35 News.

Educational: 7.50 Citizenship 7. 8.15 Geometry 5. 9.25 "Improve Your Hebrew." 10.00 English 9. 10.20 English 7. 10.45 English. 11.05 Biology. 11.25 English 8. 12.00 Technical Drawing 9. 12.20 Geometry 6. 12.40 Stories. 1.00 Science/Physics 7. 1.25 Literature 7-9. 4.00 For Kindergarteners. 4.19 Science. 4.37 Technology. 5.00 English.

Arabic: 6.30 News. 6.32 Youth Programme. 7.00 The Short Story. 7.05 "Know Israel." 7.27 Programme Review. 7.30 News.

THURSDAY

5.30 News. 5.32 Circus. 5.40 "The World of Walt Disney." 8.00 "Kolbotek." 8.30 Mabat. 9.00 "Hawaii 5-0." 9.50 Entertainment with Shoshana Damari. 10.30 The Match of the Week. 10.55 News.

Educational: 7.50 English 9. 8.15 Geometry 8. 9.25 Science/Physics 7. 10.00 Technology 9. 10.20 Geometry 5. 10.45 For Kindergarteners. 11.25 Science 5. 1.00 French. 3.50 Improve Your Hebrew. 4.00 English 10. 4.20 Biology. 4.40 English. 5.00 Youth Magazine.

Arabic: 6.30 News. 6.33 Cartoons. 6.45 "Citizen and Authorities." 7.30 News.

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On the air

HEBREW NEWS AND NEWSREELS

1st Programme: News: Today and Tomorrow: 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00 and midnight.

2nd Programme: News: Today and Tomorrow: 6.05 a.m., 7.00, 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, 11.00, midnight, 1.00 a.m.

Newsreels: Today: 7.05 a.m., 1.05 p.m.

Galei Zahal: News: Today and Tomorrow: 6.00 a.m., 7.00, 8.00, 9.00, 10.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, midnight, 1.00 a.m., 2.00, 3.00, 4.00, 5.00. **Newsreels: Today:** 8.05 a.m., 6.05 p.m. and 12.05 a.m. **Tomorrow:** 12.05 a.m.

ENGLISH NEWS AND PROGRAMMES

7.00 a.m. (4th programme and short waves); 1.30-2.00 p.m. (4th programme and short waves); 6.00 p.m. (4th programme); 8.30-8.45 p.m. (4th programme); 10.00-10.55 p.m. (short waves).

FRENCH NEWS AND PROGRAMMES

7.15 a.m. (4th programme and short waves); 2.00-2.30 p.m. (4th programme and short waves); 6.05 p.m. (4th programme); 8.45-9.00 p.m. (4th programme); 12.00-1.00 a.m. (short waves).

1st Programme — 522, 256 and 221 M.
3rd Programme (short waves) — 16, 19, 25, 31, 33, 41 and 49 M.
4th Programme — 407, 445 and 292 M.

FIRST PROGRAMME

7.58 a.m. Opening 8.10 Musical Delicacies — Mendelssohn: Quartet in E-flat; Verdi: Quartet in E minor. 9.05 Jer. Symph. Orch. (Stereo) — Beethoven: Marches; Mendelssohn: Symphony No. 9; Schubert: Symphony No. 8 (Foss). 10.05 Buxtehude: Magnificat; Bloch: "Sacred Service" (Sperber). 11.00 News in easy Hebrew. 11.05 "Ivrit La'am." 11.15 Programmes for Elementary Schools. 11.50 Song and Melody. 12.05 "My Concert" — (Mani Rabinovich). 1.05 Midday Concert. — Saint-Saens: Piano Concerto No.3 (Ciccolini-Baudo); Reger: Ballet-Suite (Keilberth). 2.10 Mother and Child. 3.05 Kabalat Shabbat. 4.10 Moment of Hebrew. 4.11 The Middle East. 5.05 Classical Request Programme — Marcello Oboe Concerto: Beethoven: Symphony No. 7 (Cantelli). 6.05 What will be heard? — A preview of next week's music programme produced by Gideon Rosengarten. 6.30 Literary Magazine. 7.05 "The Weekly Column." 8.05 Radio Chess Competition. 8.07 "Shabbat Album." 9.05 "Friday Evening Concert" (Stereo) produced by Alexandra Melamed — Guenther Bialas: Paraphrases on Meierbeer; Chopin: Piano Concerto No. 2; Dvorak: Symphony No. 8. 11.05 Radio-Story. 11.35 "Finale." 12.10 A Moment of Poetry. 12.14 Close Down.

TOMORROW

7.58 a.m. Opening. 8.05 "Morning Concert" — Franceschini: Sonata for 2 Trumpets and Strings: Bach: Violin Concerto in G minor (Zukerman); Haydn: Symphony No. 15 (Dorati); Ravel: Introduction and Allegro (with Vera Dulova, harp). 9.05 "World of Science." 9.30 Musical Quiz. 10.05 "The Weekly Diary." 11.05 "Curtain Up." 12.05 "From Another Angle." 1.05 "Midday Concert" — Mozart: Piano Concerto No. 25 in C (Bernstein-IPO); Ravel: Valses Nobles et Sentimentales (Boulez). 2.10 Mother and Child. 3.05 "Chamber Music" — Dvorak: Piano Quartet, op. 23 (Beaux Arts — Trampler); Brahms: String Quintet, op. 111. 4.10 Me and My Prayer. 5.10 "Continuous Music" — produced by Paul Landau. 6.05 "First and Last" — Bartok. 6.40 Spanish Songs. 7.05 Bible Reading. Yehezkel, chaps 33 and 34. 8.05 Radio Chess Competition. 8.07 Daniel Adni, piano — Mendelssohn: 6 Songs without Words; Debussy: 6 Preludes (Book One); Beethoven: Second Movement from "Ghost" Trio (With Planka-Heled). 9.05 Hamavdil. 10.05 Weekend with Authors and Readers. 11.05 "Classical Request" — Gluck: Excerpts from "Orfeo"; Schubert: Piano Quintet ("Trout"). 12.10 A Moment of Poetry. 12.13 Close Down.

SECOND PROGRAMME
457, 423, 256, 249, 355 and 340 M.

TODAY: 5.58 a.m. Opening. 6.00 Religious Service. 6.10 Exercises. 6.20 Musical Clock. 6.55 Programme Announcements. 6.59 A Moment of Hebrew. 7.05 "This Morning." 7.35 "Hebrew Songs." 7.55 "Green Light." 8.10 Announcements. 8.15 "Good Morning." (cont.). 10.05 "Here at Home." 11.40 Where to go and light music. 12.05 Programme for the Worker and the Employer. 12.30 Hebrew Songs.

1.05 p.m. At Midday. 2.10 "Till Four" — with Dalia Gutmann. 4.10 A Moment of Hebrew. 4.11 Shabbat Songs. 5.05 "It Matters to Me." 6.05 A Meeting with Frank Zappa. 6.55 Announcements. 9.05 "A Trip to Portugal." 10.05 Hebrew Songs. 11.05 Yaakov Agmon Entertains. 1.05 Close Down.

TOMORROW

5.58 a.m. Opening. 7.00 Religious Service. 7.10 Hebrew Songs. 8.05 Announcements. 8.10 Morning Tunes. 10.05 Light and Classical Music. 11.05 "From the Four Corners of the World." "The Thirties at Metro-Goldwyn-Meyer Studios." 1.05 p.m. "Stage and Screen." 1.40 "Where to go." 2.10 "Open Door." 3.10 "Songs and Goals." 6.05 "The Problem in Question." 6.30 Sports. 6.55 Announcements. 9.05 Folk Songs. 9.45 Sport. 10.05 "A Small Hour." 11.05 "Radiotek." 1.05 Close Down.

FIFTH PROGRAMME
445 M.

Today and Tomorrow: 0.58 p.m. Opening. 7.00 News. 7.05 Song and Melody. 8.00 News. 8.05 Song and Melody.

IMMIGRANTS' HOUR
457, 423, 249, 355 and 345 M.

7.00 p.m. News in easy Hebrew. Ivrit La'am. 7.15 Georgian. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Russian. 9.00 Close Down.

GALEI ZAHAL
234, 230, 220 M.

Today: 5.58 a.m. Morning Prayer. 6.05 Morning Tunes. 7.55 Programme Trailer. 8.05 Zahal's Newsreel. 9.05 Requests. 9.30 "Shabbat cake." 9.55 "I'll Never Forget." 10.05 Warm and Tasty. 10.55 Uri Sela's Corner. 11.05 Warm and Tasty (cont.). 11.55 "Soldiers Ask." 12.05 "Midday Star." 12.55 The Jewish Viewpoint. 1.05 Yehoram Gaon's Programme. 1.55 Announcements to soldiers. 2.05 Hit Parade. 2.55 Prophetic Portion of the Week. 3.05 "Three O'clock on Friday Afternoon." 5.05 "The House in Zichron Yaacov." 5.55 Programme Trailer. 6.05 Zahal's Weekly Magazine. 7.05 Didi Manosi's Short Friday. 8.05 Weekend with Pnina Bat Zvi. 9.05 "Saturday's Tea." 10.05 "An Hour with Danny Block. 11.05 "Dancing Party." 2.05 Light Music. 3.05-6.00 Tunes in the night. Tomorrow: 6.05 Saturday Morning. 6.58 Morning prayer. 7.05 Saturday Morning. 8.05 "The Landscapes of My Beloved Country." 8.30 Ori Dvir's Corner. 8.45 Mordechai Naor's Corner. 9.05 "Sandwich." 11.05 "Once there was an Opera in Small Tel Aviv." 12.05 "Theatre Songs." 1.05 p.m. "Personal Questions." 2.05 Tunes for Everybody. 2.30 Direct Broadcast of Football Game. 4.30 Tunes for Everybody. 5.05 Last Week's Events. 5.55 Programme Trailer. 6.05 "Cinema Magazine." 7.05 Book Reviews. 8.05 "Far Away from Time." 9.05 "Tradition, Tradition." 9.35 Musical. 10.05 "World Hits." 11.05 "Sand-glass." 11.53 Midnight Talk. 12.05 Zahal's Newsreel. 12.30 "Night Birds." 2.05 Light Music. 3.05-6.00 Tunes in the night.

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March 12, 4 p.m. 6-hour Encounter Workshop
March 17, 8.30 p.m. Sexuality
March 18, 7 p.m. Primal Sign, Primal Joy
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Tel Aviv — Bat Dor
Tomorrow, 8 & 10.30
Stage 3: Shraga Katan
Sun., Mar. 9, Haifa

The Cameri Theatre
Premiere
COMEDY OF ERRORS
Tomorrow, Mar. 8
Sun., March 9
Mon., March 10
Tue., March 11
Premiere
SLIGHT PAIN
Performances at Tzavta
Wed., March 12
Thu., March 13

Habimah
Premiere
THE DAY THEY KIDNAPPED THE POPE
Tomorrow, Mar. 8
Mon., Mar. 10
LONG DAY'S JOURNEY INTO NIGHT
Tomorrow, Mar. 8
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We are pleased to announce a guest lecture by
Prof. S. SCHWARZCHILD
of Washington University
on
Aspects of the Logic of Jewish Messianism
The lecture will take place on Tuesday, March 11, 1975, at 3.00 p.m., in the main building, room 616.
The public is invited.

לתרבות מתקדמת KAV3

THE BEERSHEBA CHAMBER ORCHESTRA

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Musical Director and Conductor
AVI OSTROVSKY

PROGRAMME

1. *VIVALDI (1675—1741), Concerto Grosso in C Minor, Op. 3, No. 10, for 4 violins and orchestra.*
2. *Z. AVNI (1927—), Prayer, for string orchestra (1961).*
3. *O. RESPIGHI (1879—1936), Ancient airs and dances, Suite No. 3.*
4. *P.I. TSCHAIKOVSKY (1840—1893), Serenade for strings in C, Op. 48.*

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PIERRE RICHARD
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DEKEL Tel. 454124/5
3rd week
7.15, 9.30
ELLIOT GOULD
GEORGE SEGAL
CALIFORNIA SPLIT

PARIS Tel. 236605
14th week
L'AMOUR D'APRES MIDI
10, 12, 2, 4, 7.15, 9.30

CHEN Tel. 282288
WILLIAM SHAKESPEARE's
ANTONY and CLEOPATRA
CHARLTON HESTON
HILDEGARD NEIL
A "Forum Film"
In colour

DRIVE-IN CINEMA
TEL. 477177
At 7.00
★ THE DANCING MASTERS
with
LAUREL and HARDY
At 9.30
"WHAT AM I DOING IN THE MIDDLE OF A REVOLUTION"
with
★ VITTORIO GASSMAN
MIDNIGHT SAT., 3.3
FANNY HILL
Also see page C

GAT Tel. 267885
8th week
CRAZY SEX
Adults Only
A "Forum Film"
No invitations nor reductions

GORDON Tel. 244878
6th wek
ISRAELI FILM
ENGLISH SPOKEN
THE MARTYR
(Korczak and his children)
LEO GENN
ORNA PORAT
EFRAT LAVI

HOD Tel. 226226
SAVAGE
JAMES EAGLEHART
LINDA EDMOND
4.30, 7.15, 9.30

LIMOR Tel. 269773
CHARLIE CHAPLIN
The Gold Rush
4.30, 7.15, 9.30

PEER Tel. 443795
2nd week
"THE PRISONER OF SECOND AVENUE"
JACK LEMMON and ANNE BANCROFT
4.30 — 7.15 — 9.30

Jerusalem Cinemas

Commencing Saturday, March 8

ARNON Tel. 224829
PHILIPE GAIL
KEITH BROWN
She'll Follow You Anywhere
adults only
5, 7, 9

CHEN Tel. 223955
NIGHTMARE HONEYMOON
4, 7, 9

EDEN Tel. 223829
SUZY KENDALL
ROBERT HOFFMAN
In the HITCHCOCK's style thriller
SPASMO
4, 7, 9

EDISON Tel. 224056
EKREM BORA
FILIZ AKIN
EDIZ HUN
A great Turkish love story
SOYGUNCULAR
in colour

HABIRAH Tel. 233866
BEN PIAZZA
TIFFANY BOLLING
THE CANDY SNATCHERS
adults only
Sat. nite 7, 9.15
weekdays 4, 7, 9

JERUSALEM
CABARET
LIZA MINELLI
7, 9

MITCHELL
Rehov Strauss
WHORING FOR THE EMPIRE
4, 7, 9

ORGIL Tel. 234176
La Moutarde Me Monte Au Nez

ORION Tel. 22914
JAMES WITMORE
FRANCO NERO
HIGH CRIME
adults only
4, 7, 9

ORNA Tel. 224783
WILLIAM HOLDEN
ALEC GUINNESS
JACK HAWKINS
Sat. night 8.30 only
The Bridge Over The River Kwai
Weekdays 4 and 8.30 only

RON Tel. 234704
GENE HACKMAN
in the
Cannes Film Festival winner
The Conversation
4, 7, 9

SEMADAR
GLENDA JACKSON
ALAN BATES
OLIVER REID
in D. H. LAWRENCE'S
Women In Love
6.45, 9 only

RAMAT AVIV Tel. 412761
7.15, 9.30
AMERICAN GRAFFITI
Also Tues., at 4.30

OPHIR Tel. 613521
6th week
4.30, 7.15, 9.30
CHARLTON HESTON
KAREN BLACK
GLORIA SWANSON
AIRPORT 1975

MOGRABI Tel. 238381
"CHINATOWN"
JACK NICKELSON
FAY DONAWAY
4.30, 7, 9.30

MAXIM Tel. 287457
7th week
ALAN DELON
BORSALINO AND COMPANY
4.30 — 7.15 — 9.30

TCHELET Tel. 443950
4.30 — 7.15 — 9.30
3rd week
W.R — THE MYSTERIES OF THE ORGANISM
A Yugoslavian Film
Directed by
DUSHAN MAKAVEIEV

ORLY Tel. 234035
2nd week
BARBARA SEAGULL
4.30 — 7.15 — 9.30
ANGELA
LOVE COMES QUIETLY...
Atlanta International Film Festival

ZAFON Tel. 445035
5th week
Les Violons Du Bal

STUDIO Tel. 295317
11th week
AGATHA CHRISTIE'S
Murder on the Orient Express
4.30—7—9.30
STELLER FILM LTD.

TEL AVIV Tel. 261131
VIRNA LISI
FRANCO NERO
The White Fang
based on JACK LONDON's famous book
4.30, 7.15, 9.30

Herzliya

TIFERET Tel. 985711
7.00, 9.00
The Parallax View
WARREN BEATTY

DAVID Tel. 934021
7, 9.15
IN N'Y A PAS DE FUMEE SANS FEU
ANNE GIRARDOT
Mats. at 4:
THE GORDON WAR

Haifa Cinemas

Commencing Saturday, March 8

MORIAH Tel. 242477
SHARON TATE and
SUSAN HAYWARD
in the sensational film
VALLEY OF THE DOLLS
In Colour
For Adults Only

ARMON Tel. 664348
Only 4 people know how he got to the top in Washington
THE INTERNECINE PROJECT
Starring
JAMES COBURN and
LEE GRANT

ORION Tel. 523939
Haifa premiere
A new Karate film of action and suspense
MAN BEYOND THE HORIZON
In Colour

BEIT ROTHSCHILD
Sat. 3.00:
Hours Dutchman
Sun. 9.30:
Long Day Journey
Mon. 9.30:
Repulsion
Tues. 9.30:
The Cabinet Of Dr. Caligan
Wed. 7.00:
The Dybbuk
Thu. 10.00:
Mrs. Warren's Profession

CHEN Tel. 666272
New screen excitement inspired by the novel 'Airport' by Arthur Hayley
AIRPORT 1975
4th week
with CHARLTON HESTON
KAREN BLACK
GEORGE KENNEDY
GLORIA SWANSON

MIRON Tel. 668003
From Friday
six nonstop perfs.
L'INITIATION
A film of love

AMPHITHEATRE Tel. 664018
AGOSTINA BELLI
in a touching story
PARK OF LOVE
In Colour

ORAH Tel. 664017
CANDICE BERGEN
JAMES MASON
TREVOR HOWARD
in
11 Harrowhouse
In colour and panavision

ORDAN Tel. 668448
CAROL LYNLEY
JEFF CHANDLER
ELEANOR PARKER
in
RETURN TO PEYTON PLACE
In colour de-luxe
Directed by Jose Ferrer

ATZMON
2nd week
Terence Young's suspense film starring LEE MARVIN
and RICHARD BURTON
The Klansman
For adults only

ORLY Tel. 81866
Two perfs. nightly 8.45, 9.00
5th week
The powerful and true story of Buford Pusser
WALKING TALL
with JOE DON BAKER
and
ELIZABETH HARTMAN

PEER Tel. 662225
All Europe is raving mad about Dino Risi's sex comedy
CRAZY SEX
with Italy's top stars of 1974
LAURA ANTONELLI and
GIANCARLO GIANNINI
For Adults Only

RON Tel. 669069
SOPHIA LOREN and
JEAN GABIN
in the great film
VERDICT
In Colour

SHAVIT
A fine thriller
MICHAEL CAINE and
ANTHONY QUINN
in
MARSEILLES CONTRACT
All week 6.45, 9.00

Ramat Gan Cinemas

ARMON Tel. 720706
SLEEPER
WOODY ALLEN
DIANE KEATON
Woody Allen takes a nostalgic look at the future
4.00, 7.15, 9.30

HADAR Tel. 723822
2nd week
7 — 9.30
GOLD
ROGER MOORE
SUSANNAH YORK

LILI
6th week
7.15, 9.30
BARBARA STREISAND
FOR PETE'S SAKE
Mats. at 4: BLACK BEAUTY

ORDEA Tel. 721720
The Odessa File
★ JON VOIGHT
★ MAXIMILIAN SCHELL
★ SAMUEL BUDENSKY
Based on the novel by FREDERICK FORSYTH
4.30, 7.15, 9.30

RAMA Tel. 731012
Sat. and all week 7.15, 9.30
Tales of lust and sex
Last Decameron
In colour — adults only

OASIS
Mr. HERCULES AGAINST KARATE
A Carlo Ponti presentation
TONY SCOTT
FRED HARRIS
Have no fear
Mr. Hercules is here
4.00, 7.15, 9.30

RAMAT GAN Tel. 734564
2nd week
PAMELA SUE MARTIN
BETSY SLADE
PARKER STEVENSON
OUR TIME
7.15, 9.30
In Colour — Adults Only
No invitations — nor reductions

Petah Tikva

SHALOM
Sat. and weekdays 7, 9.15
except Wednesday
THE WIDOW COUDER
ALAIN DELON
SIMONE SIGNIORE
Mats. at 3.30: TAHOUDI

Netanya

ESTHER
7.00, 9.15
Les Temptations De Marianne
Adults only

...lle Cuacternoczin, Mexico, 1934

Palermo, 1973. (Below) Abbruzzi, 1954

...ver, Colorado, U.S.A., 1971. (Below) Brussels, 1932

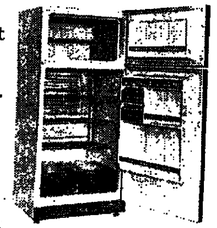
AMCOR'S NEW ECONOMIC PROGRAMME.

A REFRIGERATOR THAT IS COMPACT OUTSIDE — SPACIOUS INSIDE

There is an Alternative!

A Refrigerator in Step with the Times

Yes, there is an alternative. If you've wanted to buy a new refrigerator, or switch your old one, you can do it now: Amcor's engineers now present you the Amcor 16 — the last word in refrigerators.



It has been planned and designed to meet the special requirements arising in Israel. Its interior volume is 420 litres, and the price is reasonable (if not positively low) in the light of its numerous advantages and what the competitors offer. Read this advertisement carefully. Find out the facts. Ask to see an Amcor 16 at an Ampa branch or at one of our authorized dealers. Then compare it with what the competitors offer. We feel this will be our best recommendation.

More Refrigeration in the "Cold Keep" Refrigerator

The American "Cold Keep" system used in the Amcor 16 is the key to its many advantages. This system, adopted successfully in its forerunner, Amcor 18, replaces the conventional rock-wool insulation system. "Cold Keep" employs polyurethane foam insulation, world famous as the most efficient thermal insulator. It is cast in one piece around the refrigerator, thus giving the refrigerator complete, even insulation on all sides.

The result: The freezer temperature is a low — 18° C. The walls are thinner (and stronger) and consequently you get more space inside. That's the Amcor 16 — compact, but with a huge 100 litre freezer! The volume of the refrigerator proper is 320 litres!

Dimensions

Height	Width	Depth	Freezer volume	Refrigerator volume	Total volume
162 cm.	74 cm.	74 cm.	100 litres	320 litres	420 litres

More Refrigeration — Less Electricity

Did you ever figure out how much you pay for electricity each month? The refrigerator is plugged in 24 hours a day, every day of the year, and the price of electricity has shot up.

Compare and see how much electricity Amcor 16 can save you every month.

Electricity consumption

	Daily consumption	Average price per kWh	Average cost for 2 months	Saving (per cent)
Amcor 16	2.4 kWh	25 ag.	IL36	20%
Other refrigerator of similar size	3 kWh		IL45	

Amcor 16 saves you 20% on your monthly electricity bill for refrigeration!

What other features does Amcor 16 have?

It comes in 4 colours: Woodgrain, olive green, red and white. A polished aluminium frame surrounds the door to prevent rusting, knocks and scuff marks. The door handle runs the full height of the door, to ensure easy opening. The cast door has a magnetic catch for maximum sealing. The ¼ hp cooling unit is hermetically sealed.

All the shelves are movable and may be placed at various levels for maximum utilization of the refrigerator. The refrigerator compartment defrosts automatically. Ice that accumulates on the cooling plate is melted automatically. The water is expelled and evaporates, and cooling recommences automatically. The freezer compartment remains ice-cold; there is no need to remove the food stored.

The ice in the freezer compartment need be removed only 3-4 times a year, a great advantage for the housewife.

Two deep, glass-covered drawers keep fruit and vegetables fresh. There are also egg trays, a special place for a "Sipholux" soda siphon, and special compartments for cheese and butter.

Adjustable feet keep the refrigerator balanced.

The refrigerator is made to the 3-star international standards, and food can be stored in it for up to 3 months. The refrigerator is guaranteed for one year — the motor for 5 years.

We invite you to visit any Ampa branch or authorized dealer to see the Amcor 16. Compare it with other refrigerators.

Then you will be convinced that the Amcor 16 is your best buy.

IMMEDIATE SUPPLY!

AMCOR

Distributors: **AMPA** and authorized dealers

AMCOR 16.

More refrigerator with the American "Cold Keep" system.

Over protected

Ephraim Kishon

THE OTHER DAY in a burst of optimism, I go to the post office to buy stamps and on the way back a biggish fellow in a black T-shirt joins me.

"I'm a hoodlum," he says. "I usually get IL99.50 a week for not making trouble."

I ask if that's c.o.l.-linked and he says yes, and we continue chatting about this and that till we reach the corner of my street, where the fellow stops suddenly and slaps my face hard, and I tumble into Mr. Guggenheim's hedge. Mr. Guggenheim hurries out and says look what I've done to his rhododendrons, and I apologize and explain it's a case of hooliganism.

The hooligan then, declares that he'll bash me like this every day until I cough up. He swears he's got nothing against me personally, he's just got to make a living. It turns out he's had an unhappy childhood; his father was a blacksmith and his drunken mother used to beat him every night, so now he's bought our suburb and he's narrowing our social gap for us here.

"You needn't decide right away," says Hooli. "Talk it over with the wife first, tell the police, do the proper thing and all. See you tomorrow, same time, same place."

My wife is against paying, because she says a few slaps in the face never killed anyone yet. I go to the police and tell all to the duty sergeant. It appears he knows about my Hooli. He tells me that in the underworld he goes by the name of "Knife," short for "Smack the Knife," and that only last month he crashed into Hechal Hatarbut in the middle of a concert and beat the conductor over the head with a broom. He got a month on probation, and nothing his lawyers said could get him out of that.

It takes us three hours to draw up the report, and then I ask Sarge what I ought to do.

"Haggle," he says, "I wouldn't pay a pound over 75 if I were you. Good luck, sir."

It seems that, due to the growing number of these complaints, the police are only acting in an advisory capacity nowadays. Before we part, Sarge suggests I ask Knife for a receipt and inform the tax autorities.

NEXT DAY I get another smack.

"Sure, sure, think it over. Take your time," Knife says encouragingly. By now the neighbours realize I'm getting into debt, so they keep well out of sight at home, all except Guggenheim, who stays by his hedge, both for the sake of the rhododendrons and because he's very strong, a former wrestler.

"Violence!" he screams, "Not in front of my house!"

That weekend, events take a happy turn. A biggish fellow in a cream-coloured T-shirt comes in as we're having lunch, and asks if he can have a word with me in private.

"A smack in the face every day!" he exclaims, "Tut-tut, you need somebody to look after you, mister. For IL99.50 a week I'll see that Knife keeps his hands off you."

When it turns out that this, too, is linked, I ask my visitor if he thinks it makes any difference to me whether I pay him or Knife. He says there's a world of difference, seeing that Knife is just a hoodlum, whereas he himself is going to afford me his official protection for a proper fee.

"No hurry, though," my guest concludes. "Talk it over with the police. I'll be back tomorrow at lunchtime."

In order to prove the honesty of his intentions, Cream-shirt kicks the wardrobe just like they teach you on TV and smashes its left panel to bits. Then he shouts at me: "Take your shoes off! Both!" and he takes them along as hostages. At the door he turns, tosses the doorknob at me and says: "To a long and happy collaboration."

I go to consult Sarge again. He's acquainted with my new protector as well, and tells me that *his* nickname is "Kozo," short for "Kozo fan tutte," on account of he's musical. He assures me Kozo is absolutely reliable and I'd do well to make a deal with him. I tell Sarge how Kozo tried to bully me and how he yelled: "Take your shoes off! Both!"

Sarge starts removing his shoes, but I explain I've only been quoting, at which Sarge goes all red and flustered because he's removed his socks as well, and he tells me angrily to go do my own bargaining and not to bother the police with every little labour dispute.

KOZO really seems to be an effective hood, because Knife doesn't show up any more. I don't show up for my rendezvous with Kozo either, because they may appoint new judges any day or switch the Minister of Police to Communications or something.

The wife and I have lunch at a restaurant the other side of town, and sit peacefully discussing the economic situation, and whether we are a protectorate or not. She says we are.

When I get up to pay, I trip over the restaurant cat, grab the tablecloth to steady myself, and bring the whole lot down with a deafening crash. The restaurant owner rushes to my side in a panic.

"I'll pay, I'll pay anything you ask," he blubbers, "just don't do this to me."

I point out his mistake, and when he finds I'm no hooligan he throws me out. I land straight in the arms of a fellow in a red T-shirt, who tells me he's been on the lookout for me.

"Kozo's waiting for you in front of your house in a great little mood," he informs me. "I'm ready to guard you against his protection, but it'll cost you IL99.50 a week."

Linked, of course. My new patron introduces himself simply as the Red Menace. When I point out that he's smaller than Kozo, he retorts that it isn't a person's weight but his riot capacity that counts in this country. He illustrates by busting one of my car headlights.

"All right," I say, handing him a shoe, "we'll fix something. Give me a call tomorrow."

ON MY WAY home I catch sight of Guggenheim watering the garden. I walk right into his living-room.

"Listen, Guggy," I say, "You've got biceps, you're an athlete, how about you giving me protection against the Red Menace, eh?"

Guggenheim starts hemming and hawing — he's busy, he doesn't see why he should be my babysitter, bla-bla.

I kick his wrardrobe and smash the right panel to bits, then fling a chair through the window for good measure.

"This is just on account," I inform my neighbour. "If you won't give me protection I'm going to smash all your windows and set fire to your car."

I sent him to talk it over with Sarge, and myself went and bought a hammer and T-shirt. Who says there's no order in this country?

Translated by Miriam Arad By arrangement with "Ma'ariv"

Dry Bones

MARKETING WITH MARTHA

FIGHTING THE COLD

THE OTHER week, when the temperature rose to an unseasonable high of 27 degrees in Tel Aviv and sank only to 17 at night, we threw open our windows to counteract the central heating. On the other hand, during the preceding cold spell, it was hard to believe we had central heating at all, with the draughts blowing in around the windows and all of us dressed for a Siberian winter. No wonder half the family caught the flu.

"Uncontrolled and unbridled" is the way Charles Marcus, an engineer who comes from Chicago, describes the typical Israeli system of central heating in apartment buildings. The house committee predetermines the dates and hours for central heating, and the furnace runs at full blast those hours and days. Not only is this system uncomfortable at times, it is also uneconomical in using more fuel than necessary when the temperatures rise above average.

In fairness to the companies which supply central heat to apartment houses, some of them do install a rudimentary thermostat outdoors. In one house, for instance, if the temperature stays above 18 degrees (which is rare for a winter evening), the furnace supposedly will not switch on at all. But there are only two possibilites: on or off.

Charles Marcus, who is now setting up a factory for airconditioning equipment in Hebron, says he has tried to persuade the Ministry of Commerce and Industry to make a temperature regulator device mandatory on central heating systems, at least in new buildings. All the response he got was a go-ahead for himself and his partner, Ya'akov Haimowitz, to import such a device from the United States and market it themselves.

The device is called Weather-Man (in Hebrew, it becomes Hisahom, or heat saver) and it is manufactured by Control Devices Inc. in Pennsylvania. It consists of a "weather bulb," which goes outside the building and measures the outdoor temperature, and a "computer case" for the boiler room, which adjusts the flow of heat to suit the weather conditions. It costs IL2,850 to purchase and install, and the cost is the same whether the building contains two flats or 200. It is not suitable for one-family houses.

The Hisahom partners installed one of the units at the beginning of this winter in a high-rise building in Ramat Gan. Another engineer who happens to live in that house told me that, with the aid of the control device, the building has managed to heat itself the same number of hours as last year at approximately the same cost as last year — even though the price of fuel has nearly doubled. This is because when the outdoor temperature rises above a certain degree, the Hisahom device reduces the action of the boiler pump to a fraction of its normal cycle.

Since the Hisahom regulator is rather expensive, some house committee members — including the chairman of our own — ask whether the same result could not be obtained by having someone living in the house assigned to regulate the boiler manually according to weather conditions. Mr. Marcus replies that you could theoretically approximate the effect with manual control, but that "experience shows it does not always work too well in practice." An automatic temperature-control system, such as is common in apartment buildings in Europe and the U.S., is more reliable — and avoids arguments among tenants as to whether there should be more or less heat an any given day.

With prudent use of a Hisahom (or any similar automatic control device), an Israeli apartment building could achieve a fairly even level of heat throughout daytime and evening hours for probably no more than it costs at present to have the house overheated in warm spells and underheated in cold waves. Anyone interested in more information can contact Hisahom at 3 Rehov Shlomo Hamelech, Tel Aviv, Tel. 289047; Jerusalem, Tel. 231906, or Haifa, 89130.

A COUPLE OF YEARS AGO I reported on a new immigrant in Haifa named Elmer Eppstein, who was manufacturing and installing a unique hand-basin in the W.C. utilizing the same water source as the toilet. Unfortunately, he has abandoned this business, as the cost of petrol made it unprofitable for him to travel about the country installing the basins. But he has hit upon a new business which, if not quite so unusual, is an attractive addition to local industry.

He is now producing electric light fixtures in unglazed pottery, which are selling here in such prestigious stores as Maskit and also being exported. The fixtures have the rare quality of "looking Israeli" in a subtle way. One of the two basic designs for the hanging lamps is none other than the familiar "Miriam's drum" that the schoolchildren in this country play. The other is a globe with openings to emit light. A special feature of the lighting fixtures is that some have an extra globe designed as a plant pot.

In these days when there is an import ban on foreign light fixtures, and a high duty on those already in the country, it makes more sense than ever to select lighting fixtures which are made in Israel. By today's standards, the clay fixtures from E.P. Israel, as Mr. Eppstein calls his firm, are not expensive: a five-bulb arrangement for the centre of a living room or over a dining table retails for about IL380, wired and ready for hanging. The corner arrangements with two bulbs and a planter sell for about IL280.

The fixtures come in four earthy colours, all with a matt finish. Individual pieces can be replaced in the event of breakage, but Mr. Eppstein says the clay fixtures are not as fragile as they look — unless dropped on a tile floor, of course.

The lamps are made by an Arab potter, and Mr. Eppstein does the wiring himself at his workshop on Hadar Hacarmel (15 Rehov Tel Hai, Tel. 87164 and 83531), where they are also on sale, and they are available, too, at the distributor, Beit Halachmi, on Rehov Pinhas in North Tel Aviv. In addition to the Maskit shops, they are carried by Hidur and Inbal in Haifa, Majorca in Ramat Gan, Merdler in Rehovot, Boutique Eshel in Holon, Vered in Beersheba and Lilac in Eilat.

Martha Meisels

CULINARY NOTES / Haim Shapiro

Cooking au vin

ALTHOUGH women's lib groups have yet to take up the issue, the dish parading as *coq au vin* has, for the last hundred years or so, usually been prepared from a sturdy old hen.

These birds are singularly suited to the long cooking required to marry the flavours of the only classic chicken dish made with red wine. Particularly appropriate are the Poultry Marketing Board's frozen chickens now going at a special price.

Buy your bird at least a day in advance to give it time to thaw out and allow a good half hour for removing its many feathers and pin-feathers.

To divide the chicken into serving pieces, insert a large, sharp knife into the neck opening and cut upwards, through the wishbone and breastbone. Flattening the bird, divide it again, alongside the backbone. Cut through the natural division between breast and thigh. Separate the drumsticks and cut each breast into two unequal parts, the smaller part getting the wing.

IN A LARGE POT brown, together with a tablespoon of margarine, about 100 grams of diced smoked breast of goose. (This is not merely a concession to kashrut. Bacon, called for in most English versions of the recipe, is far more heavily smoked than the French lard, and makes the dish taste and smell like something one would get in the British navy for breakfast.)

Add the chicken and brown it well, skin side first. When you turn the chicken, add a dozen small onions, or, lacking them, three large onions, quartered. Continue browning for about five minutes more than you think necessary, pour a glass of brandy over the chicken, stand back and light it.

When the brandy has burned itself out, pour in a bottle of red wine (I use *Adom Atic*), adding bouillion if necessary to cover the chicken. Insert a bouquet (a tied bundle of parsley, a branch of thyme picked in a local forest and a bay leaf) and two cloves of garlic.

Cover the chicken and simmer over a very low flame (preferably on an asbestos mat) for two hours. For the last 15 minutes of simmering, add 100 grams of fresh, cleaned mushrooms. If these are unavailable, omit mushrooms altogether; the tinned variety contribute nothing to the dish.

Shortly before serving, remove the chicken with a slotted spoon. Extract and throw away the herbs and boil down the sauce over a high flame. To thicken it, stir in, in small pieces, about a tablespoon of margarine mixed with two tablespoons of flour.

IT OCCURS TO ME

Hadassah Bat Haim

Domestic science

WE HAVE long since recognized that as a family we have no prospects of bringing out any giants of the intellect. There seems no chance that any of us will be able to challenge Shakespeare or Einstein. In fact, we would settle for someone who could spell or do simple arithmetic.

It's not as if we don't try. We all, except my younger daughter, believe in Education, and not a year passes that one or all of us does not pursue some form of higher learning. Night school, seminars, holiday(!) sessions, belated university studies where we sit uneasily amongst the babies. We enrol for self-improvement lessons to be practised at home. We even absent ourselves from our houses for periods ranging from three weeks to more than 12 months in order to brush up on our Hebrew or history or teaching methods.

None of these attempts to raise our standards seem to have done much good. None of us can balance our accounts or recite with any confidence the names of the kings of Israel and Judea. Only an unexpected bonus of accomplishment encourages us to continue.

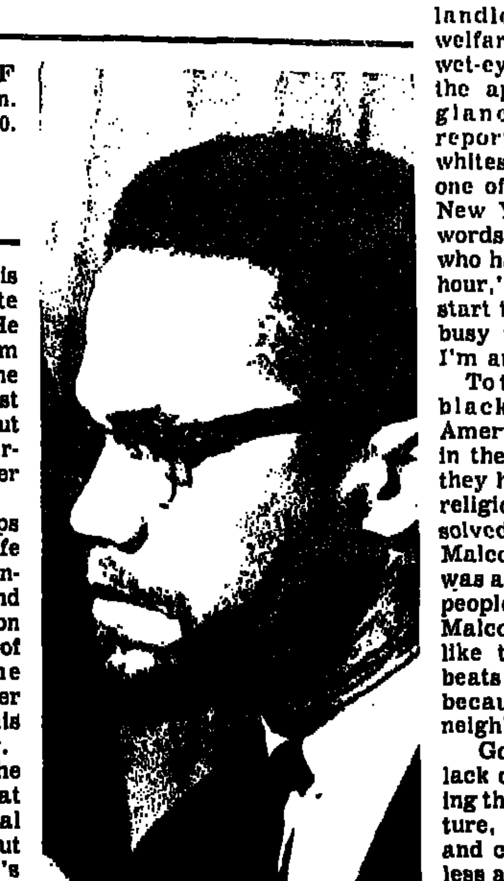
My daughter Hannah, after a lifetime — admittedly short, but very intense — of implacable hostility to all forms of instruction, has suddenly found at least one subject that appears to have a practical and sensible aim. She applies herself to it with a zest that amazes her family and delights her teacher, the only one she has met so far whom she admits to membership of the human race.

Since she started high school she has treated us, every Wednesday, to samples of the goodies she makes in the domestic science period. Humbly I accept guidance on matters I have been expert on for many years, happy to see some result from my unremitting pressure to learn, from kindergarten onward. She tends to lean heavily on the things she is good at and it is sometimes a strain to adjust the demand to the supply. Her pancakes are first class, but after a week of eating them three times a day we are glad when she learns how to fry fish.

Black believer

THE DEATH AND THE LIFE OF MALCOLM X by Peter Goldman. Victor Gollancz Ltd. 438 pp. £4.20. 1974.

Joan Hooper



PETER GOLDMAN says in his foreword that this is a white man's book about Malcolm X. He writes: "I have tried to see him both out of our innocence of the early 1960s, at the romantic crest of the civil-rights revolt, and out of the burned-out vision of the early 1970s, after some of his uglier prophecies had come true."

"The Death and the Life" skips briefly over Malcolm's young life as hustler, pimp and convict, concentrating on his conversion and his years in the Lost-Found Nation in the Wilderness, the Nation of Elijah Muhammad and the "Black Muslims," and his later political years, the last year of his life, his murder, and his legacy.

Over and over throughout the book, Goldman stresses that Malcolm was a psychological challenge, not only to blacks, but to whites. He quotes Malcolm's friends and political enemies as saying such things as, "His main message was to the black grass roots. If white folks dug what he was saying, fine. If not, shame on them." In tracing Malcolm's awe-ful progress up the ladder to his own destruction, this is a black emphasis. Goldman gives a confused but exciting picture of those years of rising black nationalism, already a cliche (if that is possible, says Goldman) by 1974. His nationalism began with self-respect, what Martin Luther King called "somebodyness". That's what black nationalism *is* — "personal pride." (All this was years before "Black is Beautiful.")

INTERWOVEN with Malcolm's larger politics, and perhaps a partial cause for their growth, is his ever-increasing tension with his colleagues, the leaders of the Nation of Islam. Their jealousy of his growth, and his attempts to raise himself (his collective self — including his people) above what he considered the Nation's moral floundering, ended with his being expelled from the Nation. He was officially silenced for six months before that for his famed comment after President Kennedy's assassination that the death was a case of "chickens coming home to roost." Actually the expulsion was an outcome of many other controversial statements and the fact the Elijah Muhammad felt overshadowed. Of course, all the controversy *was* overshadowed by Malcolm, by his growing awareness of the larger world, his attempts to bring the United States before the United Nations Human Rights Commission for racialism, and his trips to Africa which converted him, or better, metamorphosized him to turn to the real religion of the Koran, not the corrupted and corrupt version of Elijah Muhammad, which taught that the white man was the devil. He prayed in Mecca with whites, and at the end of his life he tempered himself.

Malcolm has been blamed for black anti-Semitism in the U.S. Goldman quotes Malcolm's comment at a Harlem rally about everyone talking about the six million Jews. He went on "But I was reading a book the other day that showed that one hundred million of us were kidnapped and brought to this country — *one hundred million.* Now everybody's wet-eyed over a handful of Jews who brought it on themselves. What about our one hundred million?"

Goldman writes that the line got a good hand, and adds: "The Jews Harlem sees tend to be landlords, storekeepers and welfare workers, and nobody gets wet-eyed about them. Waiting for the applause to quiet, Malcolm glanced down at a row of reporters up front—the only whites in the house—and noticed one of them, Al Ellenberg of the New York *Post*, noting down his words. 'Now there's a reporter who hasn't taken a note in half an hour,' he said, 'but as soon as I start talking about the Jews, he's busy taking notes to prove that I'm anti-Semitic!' "

To the end, though, he asked the blacks of Africa not to let American racism be "legalized" in their eyes by dollarism — but they had little choice. Even in his religious moderation, he never absolved white America. " 'Till Malcolm, most people believed it was a family affair between black people and this government. What Malcolm was saying was that's like the woman whose husband beats her and she doesn't scream because she doesn't want the neighbours to know.' "

Goldman explains Malcolm's lack of support at the end by saying that blacks hung up King's picture, but heard Malcolm's voice, and came to see the two of them less as opposites than as halves in a "yin-yang duality deep in the black soul." He quotes Bayard Rustin as saying that Malcolm taught the black man that he is internally free. " 'King had to win victories in the real world. Malcolm's were the kind you can create yourself.' "What interested Malcolm first was the "decolonization of the black mind"..... "He was a prophet"... "the first of the media revolutionaries" and the first of the "contemporary black revolutionaries." It was Malcolm who argued that the name "Negro" was itself a prison. Nowdays, "black" has become a word of habit, "negro" a sign of regressive politics. Malcolm's genius was not policy but polemics, he was a "revolutionary of the spirit".

Peter Goldman ends the "Legacy" and his book with: "And so he lived out his days at that desperate outer edge of the nation's life where salvationists compete for the souls of the damned with strange gods and bitter gospel, and sometimes with guns. America's complicity in his death was that when he tried to move back from that margin, there was no place for him to go. We are the smaller as a nation for having consigned him there. We are the less as a people for having lost him."

A human document

TRANSITION, by Bruria Kogan. Ramat Gan, Massada. 271pp.

Israel Taslitt

AMONG ALL FORMS of life on earth there is a built-in characteristic, the urge to survive. Empires crumble, disaster and tragedy strike; but even as the earth trembles with the impact, life goes on.

A person hit by tragedy may rail against his fate or accept it and let time be the healer. Strong and rare is the person who looks beyond the tragedy and sees that life must mean more than just hanging on.

This is what makes Bruria Kogan's "Transition" an unusual documentary of human experience. It is the story of parents whose only son, David, died of an incurable disease at 21½. (His own fascinating "The Diary of David Kogan," brought out in English by Ot, Tel Aviv, in 1960, and in Hebrew, under the title "Ilan Gadua," by Yavneh, Tel Aviv, in 1970, was reviewed here on June 19, 1970.) David had not only inherited his parents' goodness but also, out of his own being, had reformulated this goodness into a legacy to his parents: man must live to help his fellow man.

They decided to do so in Israel, in fulfilment of an old dream they had hoped to realize together with their son. Bruria Kogan's account of their aliya and absorption in 1955 should be read by contemporary olim who think the process is a difficult one for *them.* Quite a few of the recent olim who have left might have changed their minds about leaving Israel if they could have seen their own problems against the background of the tribulations people who came here two decades ago had to undergo.

Mrs. Kogan's account of her and her husband's voluntary work among Israel's new Oriental communities contains many flashes of humour and occasions for tears. But paramount in the book is the documentation of the readiness to help, under physically and mentally trying circumstances, to bridge the gap of not only between the old and the new but, above all, between human needs and their fulfilment.

"Transition" is the story of overcoming pain and frustration and emerging with a new feeling of the sanctity of life.

When I first came to this land on aliyah I was pushed & shoved. Old ladies would throw me aside with disdain as I wiggled further down the human ladder of dignity. Kupat Holim kept me in bandages. Egged dropped me off in hidden alleyways. BUT NOT NOW! Now I know my way around. I'm sure of foot & clear of head. A master of feint. I've seen the light. No more dry crusts of life. Now it's the first sips of the wine. Thanks to a book I read at BOOK BOUTIQUE 231 Ben Yehuda (cor. D'2) and it can also be found at 4 Ussishkin - Petah Tikva Sun-Thurs 10-8.30 FRI 4-1.30 The Book? Come in - for goodness sakes... ASK!

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A master designer — and forger

Meir Ronnen

LONG overdue is the exhibition honouring OTTO TREUMANN at the Israel Museum's Palevsky Design Pavilion. Treumann, a very young 56, is not only one of Holland's leading graphic designers but a Jew who has given much of his time and talent to Israeli and Jewish causes and who plays a leading and helpful role at the Bezalel Academy. A whole wall at the show is devoted to what he calls his "Jewish heart," graphic works for Jewish causes and documentation. A designer who applies logic and continuity, his Jewish work continues in a way his invaluable assistance to the Dutch Resistance as a master forger of German documents, work passes and food coupons; his forged identity cards, complete with faked watermark, saved the lives of thousands of Jews thus provided with a new Aryan identity. But by then Treumann's own parents had been deported and perished in Sobibor. Treumann's restrained book of documents recording the effect of the Nazi occupation in Holland also lists the departure date of that Sobibor train.

Treumann has done little graphic work here: he does not wish to take work away from Israeli graphic designers. His aim is rather to help them by showing industry and art directors why it is worth their while to let a designer handle a complete presentation of a project, instead of designing it piecemeal. When

Treumann designs a poster, the symbol employed also appears on related catalogues, letterheads or certificates. But his most famous logo here is the one for El Al (designed together with George Him). Another familiar type is his "Moleff" (toilet paper and napkins).

Treumann is a typographer *par excellence*, but he also makes his posters and notably successful postage stamps doubly effective by designing them to be seen in groups or sheets, making the most of serial effects. His Dutch nature-protection-ecology stamp is made up of three separate but interconnected scenes and symbols emphasizing the inter-relation of flora and fauna in maintaining an unpolluted ecological balance.

Treumann was born in Kissinger's home town, Furth; his family moved to Holland when he was 16. By then his German teacher had forced him, unwillingly, to absorb all the principles of Gothic script. Later, when the Dutch Resistance came to enlarge blurred Werhmacht stamps in order to make new originals, Treumann was the only one who could supply the missing details in the lettering. His meticulous, all hand-lettered enlargements of lettering and backgrounds for forged Nazi passes are on show here, together with the border of a one million guilder bond, the forged version of which was switched with a real one in a Nazi-controlled bank vault. The real bond was then presented to the bank for payment. The money financed Resistance operations.

The show opens with some elegantly composed graphic paintings made while Treumann was in hiding before joining the Resistance. The rest of the show is divided into three periods, the later work showing how printing itself becomes a tool in the hands of an understanding designer: Treumann loves to repeat motives in different colours and economizes by obtaining extra colours in overprinting. A whole wall mural here has been made out of his serial printing of a simple art show invitation. While Treumann is not an outstanding colourist, he makes the most of the impact of colour. Perhaps his most outstanding achievements are those of constant legibility and instant recognition. This show is a must for all Israeli graphics students.

OTTO TREUMANN

* * *

FRANZ TADEUSZ MISHKOVSKY came here from Poland in the 'fifties and brought with him a strictly middle-European style of illustration. Most of his current show is made up of coloured "film cuts" closely resembling scraper-board drawings, a once popular technique almost forgotten here. Mishkovsky's still life and figure groups, some realistic, others angularly formalized, are very well handled, but his allegorical paintings of the German occupation and the Yom Kippur War only detract from his solidly illustrative achievements (Artists House mezzanine, till March 12).

An open heart

Gil Goldfine

GIDEON GECHTMAN'S documentary presentation of his experiences before, during and after recent open heart surgery is a very human self-portrait stated in a very contemporary manner. He has abandoned the familiar tenets of the plastic arts and deals only with the artist himself, concentrating on the person not the product.

Canvas, paint, paper and pencil are, for Gechtman, barriers that block the viewer from understanding the nature of the self and the real truths that surround an artist's life. Therefore, he has replaced conventional materials with communicative devices that are direct, factual and serve as anthropological aides. The spectator is exposed to a gallery of serial photographs, video tapes, sound tracks, typed hospital records and depositions, hair, pills, X-rays and an actual sample of the artificial valve placed in Gechtman's heart. He is not asked or allowed to analyse composition, drawing, colour or style — artistic elements that are too often contradictory and evasive. On the other hand, a lack of physical beauty or visual cum literal involvement might cause us to negate this type of show as "art" and relegate it to the realm of quasi-scientific reportage. Nevertheless, just as Rembrandt used light and form and Van Gogh colour and drawing to dramatize a psychological presence, Gechtman has resorted to the options of his times. And as one scans the locks of hair under glass, the daily medication and his medical history (a poignant autobiographical sketch crucial to the exhibit), enough emotional content is shared and one can easily "empathize" with Gechtman without having to stare into a pair of painted eyes. (Yodfat Gallery, 190 Dizengoff). Till March 16.

IN CONTRAST to the recent past, visiting the Tel Aviv Museum these days can be a rewarding and worthwhile experience. In addition to the Rouault show and the Alcoa Collection, the Museum has installed an exhibit of CONTEMPORARY GRAPHICS FROM FINLAND.

Eighteen participants, all members of the Society of Finnish Graphic Artists, offer a wide range of printmaking from academic etching to photo-montage Pop serigraphy. Of the woodcut artists Erkki Tantiu, a senior member of the group, shows marvellous formal plates depicting moody landscapes and river scenes printed in grey tones and black. From his soft touch emerge woodcuts that have a foggy lithographic appearance and not the harsh, sharp edged wood grain textures.

Among the artists involved with allegorical and surrealist subject matter, including Rouvinen, Olin, and Hannula, I found Pentti Kaskipuro most rewarding. His tight rendering of potatoes, cucumbers and barren table tops completely satisfy an excellent dry point and aquatint technique. His "Bag and Mushrooms" is one of the best prints in the show. Outi Heiskanen's illustrations are both fun and morbund. They contain elements that have a Goyaesque look about them as does Manno Kalliomaki's mixed-media triptych of political parody.

Kanerava, Ahlgren, Aalto and Ukkonen are all concerned with contemporary trends: Kaneva constructs serigraphs of wildly coloured, unrelated images that wind up as surrealist-Pop compositions of floating, belted period furniture decorated with occasional machinery and sugary religious memorabilia. Ukkonen's serigraphs are pronounced non-objective optical experiences in which intricate design is successfully coupled with vibrant chromatic gradations, a good marriage of the soft and hard edge. (Tel Aviv Museum, King Saul Blvd.). Through April.

Video Tape of Gechtman cutting his hair before heart operation (Yodfat Gallery, Tel Aviv).

* * *

AN OVERALL frontal linear pattern characterizes a series of understated grey drawings by MICHA ULLMAN. Although their flatness negates all illusion of space and form and the content is strictly non-objective, the drawings do evoke a quality of mother nature via the grainy textures and topographical view of furrowed fields. Compared to Ullman's work of last year these pictures are not as strong nor affective. An accompanying text explaining his creative method even reduces the meaningfulness of the art. Ullman has proved that he has the ability to make excellent drawings without resorting to analytical verbiage. In this exhibit, it appears that words and phrases are employed as crutches to support unsuccessful creativity. (Mabat Gallery, 31 Gordon, Tel Aviv).

* * *

The JULIE M. GALLERY is opening its doors with an innaugural exhibit, "Homage to Arock." Those artists who were greatly influenced by the late Arie Aroch or were close to him during the last years of his life are represented: Aviva Uri, Mirit Cohen, Rafi Lavi, Neustein, Menashe Kadishman, Kupferman, Karavan, Bezalel and Louise Schats. (Julie M. Gallery, 7 Gilkson, Tel Aviv).

Miniatures and the sea in Haifa shows

Ephraim Harris

MINIATURES, in many media, is a fascinatingly novel exhibition suggesting that, like the best Israeli architecture of the Twenties, small scale appears to suit the Israel muse. The format, perhaps on account of tradition, lends itself to realism and there is little abstract. In ivory, stone and beaten copper (the two women of S) Avnieli's polished bas-reliefs must be mentioned. The lack of defined dimensions for miniatures creates a problem. Lazarus's output almost alone produces the miniature in near cameo size, but work by others, of consistently high level in a consistently successful show, should be better classed as regular "small paintings and graphics." (Beit Chagall).

* * *

OLGA GINTON shows collages executed entirely from fabrics, yarn and bits of thread without any paint added. As paintings, they would pass simply for competent realist landscapes but, in this medium, an admirably painstaking skill masters aesthetically valid points, e.g., the sunlight and shadow of "Safed Lane," the spatial distance of "Golan Druse Village," and, in two other items, the aggressively directed axis of "Flowers" (23) and the strangely exotic look of "Woman." Colour, often tending to monochrome, is the expected, yet never banal. (Hagefen Gallery). Till March 19.

* * *

"THE SEA," this year's exhibition organized by the Maritime League, the Painters & Sculptors Association and the Maritime Museum, has been extended to include over 100 artists from throughout the country. We have loss of Haifa Port but instead, a more fantasy approach trusting to aesthetic effect. An interesting exhibition sharply divided between superior and lesser accomplishment, and between the apposite and the scarcely related to the subject and, as previously, demonstrating that our artists (who blames them?) prefer to watch the deep from terra firma. (National Maritime Museum).

* * *

ILAN MANN (1941-72). The paintings, drawings and prints recently shown at the Israel Museum. A tortured soul tormented by life's crucifixion, expressed in a monochrome compartmentalism which later attained high finish in his richer coloured paintings and prints of figures behind bars (Museum of Modern Art). Till April 5.

* * *

BARUCH ELICHAI shows untitled new work in colour. The sole connection with his past drawings is 14, reminiscent of his Safed pieces. Today he has created composite pictures whose motifs are taken, by means of transfers, from magazine illustrations and then unified by drawing and painting. The result, dependent on visual effect and not on content, can be colouristically very fetching, the danger, lying, in view of lack of contrast, in a tendency to excessive unity. Women, young and innocent, appear constantly and, when they are nudes, their moulding inserts movement. Other successful escapes are the juxtaposition of contemporary and 18th century settings and figures (24); the stressed sky above the curved line of a landscape (28) and the buildings seen through the round arch of a bridge (30). (Beit Chagall). Till March 19.

THEATRE / Mendel Kohansky

Yossi at the helm

THAT SOUND of gnashing teeth one hears these days around Tel Aviv is produced by the legion of candidates for the post of artistic director of Habimah, who were surprised to hear one evening last week that the theatre's Board of Trustees had selected Yossi Yizraeli, a director of generally recognized but controversial talent, and one of the national theatre's most outspoken critics. At the age of 36, the first sabra to hold the position is 21 years younger than the theatre which is going to employ him, and several years junior to the average member of the so-called young generation of Habimah actors, a number of whom had aspired to the post.

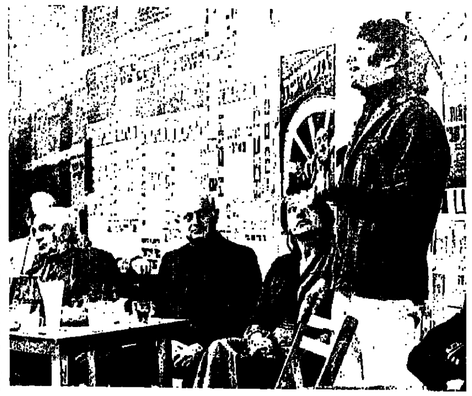
Those in power at Habimah had, in the past decade or so, made a number of disastrous choices of artistic directors, and either compounded or mitigated their mistakes by giving those chosen so little authority that the post was practically emptied of content. They had gone to such lengths of absurdity as to import from England a fairly talented director who naturally did not know a word of Hebrew, had no idea of Hebrew culture, had to communicate with staff and casts via an interpreter, knew nothing about Israeli audiences, and left in disgrace after his contract ran out.

The artistic direction of Habimah, for the past six years has been in the hands of veteran actor Shimon Finkel, during which time it has been distinguished by lack of imagination, lack of consistent policy, and an absence of long-range planning. All this in addition to some appalling choices of plays. If Habimah occasionally did come up with a good show, it was by pure accident, for nothing was done there to develop playwrights, actors, directors, to discover and nurture talent, which is the duty of every subsidized repertory company, especially of a company bearing the title National Theatre.

One of the victims of that haphazard management was a young director named Yossi Yizraeli, who in 1971 was given the task of directing "Peer Gynt," something to tax the talents of the most seasoned directors. With a practically unlimited budget, with all the new electronic gadgets in the Habimah building at his disposal, he succeeded in producing one of the most monumental disasters in our recent theatrical history.

Unlike other young directors who were consigned to limbo by theatre managers after one failure, Yizraeli recovered and went on to direct productions with varying degrees of success, but always attracting attention by his inventiveness and originality, his lack of regard for conventions. One of his productions, "The Merchant of Venice" at the Cameri, caused a national controversy, because he refused to present Shylock as a proud Jew, a noble victim of anti-Semitism, but made him a mean, snarling usurer, reduced to that state by the degrading life of the ghetto.

ABOUT TWO years ago, sickened by the chaotic state of affiars in the theatre, by the waste of talent practised by all theatre managements, Dr. Yizraeli (B.A. Bristol University, England; Ph.D. Carnegie Mellon Institute of Pittsburgh, Pa.) withdrew into the quiet of academic life as senior lecturer at Tel Aviv University's School of Drama. This, however, did not stop him from using every occasion and every means to publicly criticize the state of affairs in the repertory theatres, especially at Habimah, which I once heard him call "that obscene aquarium" (referring, of course, to the building's glass facade).



Artistic director Yossi Yizraeli addressing Habimah actors last Friday. (Agor)

As the artistic director designate, Yossi Yizraeli now speaks in a milder tone about Habimah and the people he will have to work with — a tone which does not sit well with his intense, impatient manner. He is happy to become associated with a theatre which, by everybody's admission, possesses the greatest reservoir of acting talent in Israel. He expects to work smoothly with Shlomo Bar-Shavit, the actor who will be his deputy, with Gabriel Zifroni, who will continue to handle the administrative end. As for the repertory committee to be headed by outgoing artistic director Shimon Finkel, he looks upon it as an advisory body, while the decisions will be his own.

His immediate task is organization, the development of policy, and hiring staff to help carry out this policy. He will install in the theatre what the Germans call a *dramaturg* — a person responsible for reading submitted plays, searching for playwrights, working with fledgling and experienced dramatists on their scripts, preparing a stock of plays for a couple of seasons ahead.

The accent will be on original plays, of course, and here he will be helped greatly by the example of the Haifa Theatre, which, under the direction of Oded Kotler — whom he greatly admires — has managed to present so many more and better original plays than any other theatre. He does not subscribe to the prevalent theory that talented playwrights sooner or later get a hearing. Nobody knows of those who did not get a hearing and gave up. He wants to seek out talent and nurture it. He also plans to find plays where there are no plays, in other forms of literature. Why not bring to the stage Josephus Flavius' "The Jewish War" for instance? And he is thinking of revivals of such plays as "The Golem" and "The Eternal Jew," Habimah's famous productions of the early 'twenties, staged, of course, in a contemporary manner.

He sees it as one of his chief tasks to look after actors, to see that their talents are properly utilized and developed. One step in that direction will be the employment of two or three house directors, each serving no more than one to two years, so as to have both continuity and change. He feels that an actor working under one director for a period of time can achieve greater accomplishment, but that a director who stays in one place too long wastes his own talent. He himself intends to stay at his new job no more than three to five years.

YIZRAELI is not afraid of flops, his own or other directors', nor will he be over-impressed by hits. The important thing is the method, the long range. He recently made a calculation which showed that the Haifa Theatre has had as many flops as the Cameri, and yet the former is so much better — because there one can see a consistent line, a policy based on the encouragement of the original play. If a talented director does not succeed with one production, if a talented playwright does not succeed with one play, let them keep going. He deplores the prevailing custom in our theatre by which one is either a Messiah or a fool, according to the success or failure of one's most recent effort.

He will do away with the present Habimah policy of keeping a play on indefinitely if it is a hit at the expense of projected productions. There have been cases where a play already in rehearsal was cancelled because a previous production was packing in the public. The frustration this causes to the actors and everyone else involved is unimaginable.

Yossi Yizraeli is fully aware that he has undertaken an enormously difficult job. He has to sweep away cobwebs accumulated over decades, to change ingrained habits, to introduce practices diametrically opposed to those which have prevailed until now. He is aware of but would not speak about the perils stemming from egos already bruised by his selection for the post, and the egos he will have to bruise in order to carry out his plans. Whatever the degree of his success or failure, it will be hard earned.

FILM / Simson Carlebach

Blow that bridge

DAVID LEAN'S "The Bridge on the River Kwai," a *rebbetzin* once told me, was her husband's favourite picture. She then revealed that the ultra-Orthodox rabbi had seen exactly two movies in his life: "The Bridge," and "Exodus."

"The Bridge on the River Kwai," which will be showing in Jerusalem next week, remains one of the best movies of the 'fifties. It's a moral tale, about English prisoners of war in a Japanese camp deep in the jungle of Siam. No sex, little violence, but very much about "principles." One can hardly imagine a movie like that being made today. The whole hubbub, the entire conflict, centres in a stubborn officer's refusal to work alongside his men — to be forced to do so is against the Geneva Convention. The men support the courageous colonel's resistance to the Japanese commander; and his moral victory allows him to talk them into building a bridge of military importance to the Japanese. The irony, of course, being that English fair play and high principles result in aiding the enemy's cause.

The movie deservedly won a host of awards; more, I think, than any other picture in screen history. The acting is faultless. It catapulted Alec Guiness to international fame, brought back Sessue Hayakawa, a Japanese star of silent days, and made a rich man of William Holden, who wisely contracted for a cut of the profits. The film was beautifully shot in Ceylon, and its success turned director David Lean into the favourite target of movie critics with pretensions towards "art."

Lean is not a critic's filmmaker. His last four movies — "The Bridge" (1957), "Lawrence of Arabia" (1962), "Doctor Zhivago" (1956), and "Ryan's Daughter" (1970) — have earned some $218m. Critics begrudge him the fortune he spends on making these blockbusters. (For "Zhivago," Moscow was recreated: the Kremlin, Red Square, the statue of Alexandre II, tramline and trolley-cars — all built and shot near Madrid. Then they went to Finland and shot the Red Army.) They begrudge him the time he spends hunting locations, and making certain that the script is spick and span before he even considers beginning to shoot. Then he spends months in the cutting-room, pasting schmaltzy music onto the all-too-plastic celluloid.

The producers love him: They're given plenty of time for publicity, the "no expense spared" bit. They know he'll finish shooting exactly on schedule, and they know that as much as they put in they'll earn back in multiples. Producers like to work with round zeros, and a Lean picture guarantees them enough zeros to make their accountants earn their pay.

WHAT NO ONE can deny is that Lean makes a good, solid, movie. He didn't start by using all that money. After he emerged through the British studio rackets (the same way Kurosawa began), Noel Coward hired him in 1942 to co-direct the film about the Royal Navy, "In Which We Serve." It was a success and Coward, whom no one ever called a spendthrift, offered the promising director some of his more blithe creations. Then Lean adapted "Great Expectations" and "Oliver Twist" (Guinness was one of the stars in the latter), and did a few originals on romance and class distinction, a theme which runs through most of his films. Critics began to point at him and nod in appreciation.

Then he hit the big time with "The Bridge," and the critics began shaking a finger at him. "He changed the book!" they cried. "In the book, the bridge wasn't blown up."

But it was the author himself, Pierre Boulle, who adapted his story for the screen, and he apparently did not feel that he was compromising his integrity by providing a great spectacle for the moviegoers.

I quote from a book on Lean by Gerald Pratley:

"It took eight months to prepare and build the bridge. Fifteen hundred giant trees were cut down, shaped into pillars, and dragged by elephants to the building site, miles into the interior, to create a structure larger than any in Ceylon (425 feet long and 90 feet high) at a cost of over $250,000, for the 30-second scene in which the bridge was blown up at the precise moment when the railway engine pulling six coaches was crossing it. The train had once belonged to an Indian Maharajah, and was 65 years old. Six CinemaScopic cameras were used, operated by remote control, to photograph the explosion. Experts from Imperial Chemical Industrics in London were flown to the site to lay the explosives."

LEAN IS a master at pulling heartstrings. (All those women crying for milky-eyed Omar Sharif as his moustache freezes over the rising sun in Siberia.) But he never cheats; that's what makes him such a good film-maker. The photography in "Lawrence of Arabia" is still used as an example in film schools. His editing is tight as a band, and his actors always seem to be taking home Oscars.

Lean is nearing 70 now. The critics shudder at all that money which starving would-be film directors who have "something to say" could have turned to better use. But the millions who have seen his films come out thinking them more than worth the price of admission. "The Bridge on the River Kwai" is one of his best. The rabbi enjoyed it; so did I. And so will people in Jerusalem, whether they've seen it before or not.

TELEVISION / Philip Gillon

Some sex symbol

SELDOM has Yaron London assembled a more interesting trio for Tandu than he did this week; each of the three characters was excellent television material, and the contrasts between the veteran, disillusioned ex-Communist Polish writer, the starry-eyed left wing woman lawyer, and the handsome, moderate frogman made the hour one of the most absorbing London has given us. There must have been some heart-searching and divided views in Television House about giving so much time to Felicia Langer, but the decision to do so was certainly a brilliant one.

At the risk of being accused by the women, including Ms. Langer, of seeing sex symbols everywhere, I must say that her forensic skill is considerably augmented by her remarkable good looks. The Communist women of the 'thirties whom I knew tended to be grim, dowdy, bespectacled and unlikely to turn male heads, except by arguments based on the Left Book Club and loud protests during marches. Should Ms. Langer ever change her occupation, I would like to see her become a television announcer.

But her difference from the Communists of the 'thirties was only skin deep; her language and style came straight from the days that preceded the Russian trials and the Stalin-Ribbentrop pact. Arthur Koestler once wrote about the Gestapo trapping Communists because of the inevitable use by them, however well disguised otherwise, of certain Left Wing idioms. She used these. She also displayed the erudition of her predecessors; I was always struck by the need of any supporter of the illiterate workers to master vast tomes about economics and sociology, such as Marx's "Das Kapital," the complete works of Lenin, Trotsky (to know the enemy), and the huge output of John Strachey. It is much easier to be a capitalist. Ms. Langer's Hebrew matched her learning — it was beautifully constructed, literary and hardly that spoken by the masses.

One particularly good shot showed Stanislaus Wygodsky, the man who had lived through Communism as it is in fact and not in theory, looking at her with a kindly, paternal, indulgent but knowing eye, as she prattled on about the Communist Utopia.

She was very good in her criticisms of what is wrong with the Israeli way of life, although, when she said she was shocked by the luxury of Dizengoff Street in the early 'fifties, I could not help wondering, like Yaron London, what the Poland she had left behind was like, to make her think austerity-ridden Tel Aviv was rich and decadent. Still, she made some very effective points about the second Israel, the slums, the illiteracy, the Arabs under Military Government till the 'sixties, the use of the British Emergency Regulations to administer the territories. In regard to the last, her quoting denunciations of these laws as Draconian by Dov Joseph and Yaacov Shimshon Shapiro made me for one wince, and cry "Touché."

Jean-Louis Barrault (right) in Marcel Carne's classic "Les Enfants du Paradis."

Where she got into trouble was when she tried to glorify the Communist system. Under Wygodsky's quiet denunciation of the lack of personal freedom, the savage suppression of liberty of speech, the deportations, the trials, the denial of the rule of law, the massacres, the conquests, even she began to lose some of her fresh enthusiasm. She was reduced to saying that socialist countries can make mistakes — but they can change, whereas she saw no hope of capitalist countries doing so. And, she cried, there must be something good in a country that has produced such good chess players, athletes and artists, and that provides so much education.

This reminded me of the O. Henry story about the very unpleasant man justifiably murdered; everyone, gathered around the body, tried in vain to think of something good to say about the deceased. Eventually somebody came up with, "When we were kids in school, Cass was the best speller in the class." Incidentally, even in regard to chess, running, soccer and art, the decadent West still has the edge on the Communists.

The third member of the trio, frogman-farmer Zeev Ben-Yosef, was a model of all that is admirable in the Israeli, a mixture of modesty, self-reliance, and philosophical doubt. Particularly moving was his comment on his reluctance to attack a ship, because he thinks of it as a living thing — he quoted the British use of the word "she" rather than "it" to describe a vessel.

Altogether, it was a most exciting hour.

ANOTHER very good programme was a concert for youth, in which Mendi Rodan conducted the Jerusalem Symphony Orchestra in Saint-Saens' "Carnival of the Animals" and the "Symphony of Toys" of (probably) Leopold Mozart: the audience was told nobody is quite certain who exactly wrote the latter work.

Esther Sofer read the narration beautifully, slowly and clearly, and the children participated in the performance with zeal. Everyone, adults and youngsters, seemed to be very earnest about it all; there were few smiles or sounds of laughter from the orchestra. But perhaps they were right to be so stern; children take play very seriously.

My one criticism is that here was an ideal opportunity to send a camera roaming through the Safari Park or the Zoo, to show us the animals Saint-Saens turned into bassoons, flutes and the other instruments of the orchestra.

FEW PEOPLE interviewed can have surpassed the charm and grace of Bobby Moore, the former English soccer captain, when interrogated rather crudely on the Mabat Sport programme. The questioner made no bones about his conviction that Moore's error had cost England the game against Poland: Moore accepted the accusation with courtesy, merely pointing out mildly that other people also made mistakes in that game, and that it was inevitable that a man who had played more than 100 games for England should slip at least once.

RADIO / Helga Dudman

More variables

URI GELLER singing an incredibly inane song of his own composition — it was quite enough to curl a spoon — called "Come on and Love" ("Don't be afraid/Open up your hearts...") was one of the first offerings on the Second Channel's Friday evening 6 p.m. Matter of Taste programme. And that's certainly what it is. Perhaps the Broadcasting Authorities are trying to show us what a hopeless task it is to try to please everybody, because the requests sent in by listeners tended to seem fairly freakish to the average listener at the dial.

Or is it that just the fringe element is moved to send in its wishes? Because after Uri G.'s new record, sung in English with a chorus backing up the telepathist, somebody was made happy by hearing Kipling's "If," in both English (read by Frieda Keet) and Hebrew (Iris Lavi). Next on somebody's personal hit parade was Pinky Friedman (you know him — the Jewish Cowboy) singing "They Don't Make Jews Like Jesus Any More." America, as you know, the commentary helpfully advised us, "is made up of various races and religions."

This was followed by a Galli-Curci record pressed in 1918, a spot of Yma Sumac (Amy Camus spelled backward, according to an old Peruvian legend), and a rare recording of Nathan Alterman's voice. "He didn't like to be interviewed," we were told — good for him — so not much is available in the record library. This bit, a reportage on a new immigrant *ma'abara* made in the early 'fifties, did sound terribly dated.

The miscellany was rounded out by a 1935 recording of Rahel's "Ve Ulai," Poe's "Annabel Lee" read in the Hebrew of Jabotinsky by Joseph Taragin, and finally sung in English by Joan Baez. This is not the best work in the world to be performed by a quavery, if pure-voiced, woman; we're not quite permissive yet.

MORE variables in Israeli taste turned up in a new series on the Army Channel (Saturdays, 7 p.m.) when "The Israeli and Music" was investigated in a series of interviews and man-in-the-street voices. The subject of this first programme was classical — or rather, "serious" music; next week, Pop. Firm conclusions were hard to come by; some people like it; some don't. Young people seem to care about it less than older ones. As a very likable young piano student at the Rubin Academy put it, "most young people don't have much contact with classical music, and it's hard to go from Pop to Bach." One serious young male voice said that what he liked was "mostly pre-classical music of the 16th century," but other responses to the question: Do you go to Concerts? ranged from a firm "No" to "I go if I'm in a bad mood" and "I have no time" to simply "It's boring."

One interviewee said he liked the "music of Shakespeare and Mozart" (another bee to buzz in the Education Ministry's bonnet). At the other end of the scale, past the soldiers and grandmothers and students and pensioners whom we heard, were Abe Cohen of the Philharmonic, describing the symphony's audience, and Benjamin Bar-Am, *The Jerusalem Post's* Tel Aviv Music Critic and head of the Israel Composers' Association, on Israeli reluctance to face modern music. Another modern composer, whose name I caught as Gelblum (and one of the points discussed was precisely the public's ignorance of modern composers as compared with, say contemporary writers), appealed to me greatly with his comments on the loud background noise we all live with — as well as his observation that the statistic of 40,000 symphony subscribers is to be taken with a grain of salt: "There are a lot of snobs among them, and certainly, not all of them listen to the music."

The Army Channel's programme director explained the minimum time given to classical music on his wave length: "A very small percentage of young people are interested... Besides, there is the technical problem of our transmitters, which aren't powerful enough to permit good reception of serious music on transistors." All true — except for the radio philosophy expressed not long ago by Izhak Livni, formerly the Army Channel's director and now head of the Broadcasting Authority, to the effect that he sees the Army Channel as providing "fully rounded" fare. Any interested soldier who happens to be free at the time can get a good dose of classical music every morning on the First. But if the Army Channel is supposed to stand on its own, and therefore permitted to conflict with, say, the First Channel on the Friday evening interview programme (and Livni was answering a listener who objected to this), then less Pop might be healthy.

The series is produced and presented by Richard Farber, not otherwise identified; but he must be a fairly brave soul because his American accent is classic — in the sense of "serious." Incidentally, the time to the 8 p.m. news was filled out by the late Frank Peleg playing the Goldberg Variations. Now, there was a man who could have brought classical music to the Army and raised enthusiasm rather than objections.

"And how is your sex life?" Yitzhak Tischler asked, on a recent "R'shut HaYahid" ("Private Life") programme (Army Channel, Fridays, 6 p.m.). I am recalling the exchange because limericks have received special attention in this newspaper lately, and the man at the answering end is, among other things, a publisher who put out a successful book of Hebrew limericks not long ago. The Hebrew word for "limerick," I learned is "*hamshir*," i.e., a five-liner. I think the word "pornographic" also figured in the discussion which, being Greek, is clear to all.

"I don't really see the point of the question," replied Aharon Bar, though he did go on to say that, "as with all bachelors — sometimes it's good and sometimes it isn't." Mr. Bar has appeared on "Tandu," and so is now known to everybody in Israel (who wasn't listening to the radio that Monday night) as a man who refuses not to be active in everything that interests him, although he was blinded during his army service nearly 20 years ago. Now in his late 'thirties (he was born in the veteran Moshav of Kfar Yehoshua), he is not only a publisher but a psychologist as well, doing guidance and counselling. His experience working with the Defence Department's rehabilitation services, he said, was not the happiest.

To Tischler's queries as to what makes people as they are, he stressed several times that he sees fear as a strong determinant: "Fear, especially of failure, is what incapacitates most people."

Aharon Bar also translates, and his publishing tastes are broad: Khalil Gibran too, which is about as far as you can get from dirty limericks. None of the latter were read on the programme, which seems a pity: as an educational device, and to grasp spoken Hebrew without those famous tears, limericks are probably unbeatable.

Caleb's column

N. David Gross

A SCORE of persons may die between April 1 and June 30 because of the latest three-month delay in implementing the car safety-belt law. This is the sober estimate of Shalom Hackert, of the Road Safety Centre of the Technion, on the basis of studies of causes of death in road accidents in recent years. The delay, we are told, is technical. Apparently the Transport Ministry has been unable to ensure that the seat belts on the market are really life-savers and not death traps, and has also failed to solve the problem of how to harness the passenger in the middle when three persons occupy the front seat.

One result of this is to reinforce the claim of those who say the Knesset plenum is little more than a debating society, when it is not simply a rubber stamp for the Cabinet's decisions. True, Knesset committees, particularly Finance, can have some influence on Government decisions. But the Knesset as a body can very seldom get the Government to do anything it doesn't really want to do.

The safety-belt law was the effort of a new back-bencher, Rabbi Yehuda Meir Abramowitz, of the Aguda, who managed to persuade the rest of the House that, in addition to the measures the authorities can take to stop citizens slaying each other with motor vehicles, they could and should compel all of us who ride in the front seats of cars to protect our skulls from serious damage should we be involved in a violent collision. (It is strange that we can't be relied on to look after ourselves, but it seems we can't. So few of us voluntarily use the seat belts the authorities insist be available in our cars.)

The Abramowitz Bill received general assent in July, 1973, and since then successive Ministers of Transport have put off implementation. One is reminded of poor Dr. Shimon Kanowitz, a Liberal, who way back in 1961 persuaded the Knesset to legislate against soot-belching exhausts. One can see what little effect his effort has had.

THE DEFENCE Forces have decided to order 500 gm. loaves instead of the standard 750 gm.; and three-quarter size packets of margarine, in order to save millions of pounds in food that has hitherto gone to waste.

This wise decision results from a beautifully simple piece of research and experiment. A survey of army kitchen dustbins revealed that the most-thrown-away items were bread, margarine, jam and olives.

Subsequent tests showed that when bread and margarine were supplied in smaller amounts, the same number of units as previously available proved adequate, less was thrown away and there were no complaints of hunger.

It would perhaps be carping to ask why the army did not think of this earlier. Good that it has done so now. Other public bodies should emulate its example. Find out where there is wastage, and cut it out.

But the cuts should not be made haphazardly: that is futile, and often damaging.

BIBLICAL BYWAYS
L.I. Rabinowitz

Meteoric stones

THE SOURCE of the manifold materials employed by the Children of Israel for the erection of the Sanctuary in the wilderness is of considerable interest. Generally speaking, it may confidently be asserted that there were no local products available in the wilderness, but all came from the materials which the Children of Israel had brought out with them from Egypt, when "they despoiled the Egyptians."

The one possible exception, the *shitta* wood which was the sole source of the timber used, and which does grow in the desert of Sinai, seems to be specifically excluded by a curious phrase, "and every man *with whom was found shittim* wood for any work of the service, brought it" (Ex. 35,24). This is probably the grounds for the oft repeated assertion of the rabbis that in fact they brought out with them from Egypt the already prepared planks.

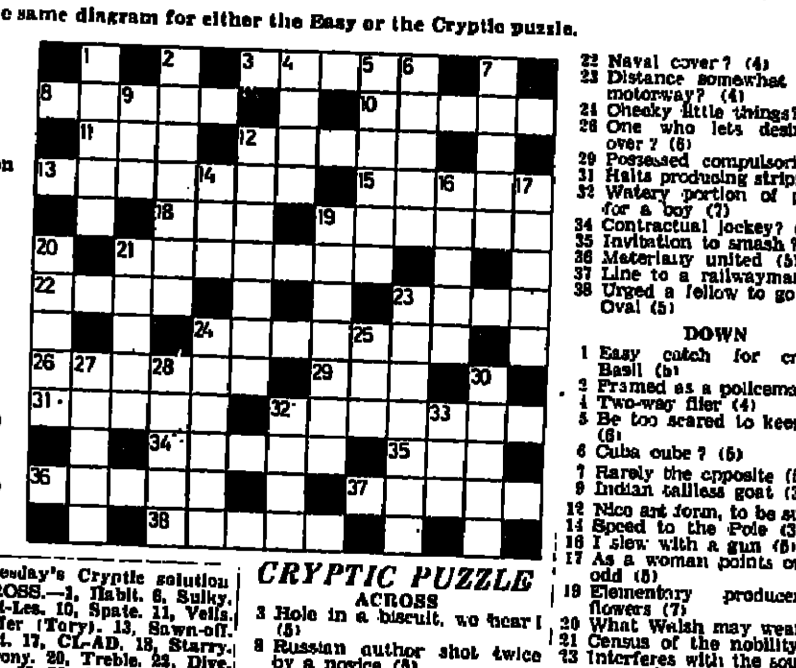
But what about the precious and semi-precious stones which were set in the breastplate of the High Priest? Their names are given in Ex. 28, 17-20; but their exact identification is so uncertain that a comparison between the three standard versions — the Authorized, the Jewish Publication Society and the New English Bible — reveal that they agree on only three of the twelve. Nevertheless, the two former agree that *nofekh* is turquoise, which the NEB gives for *leshem*, and the ancient Egyptian turquoise mines at Serafit el-Kadem in Sinai are a famous archaeological site for those prepared to make the steep climb, as I did some years ago. Is it possible that all these stones were found locally?

THE PORTION of this week makes them the special gift of the *nesi'im*, the princes (35.27) and it is not surprising that these aristocrats should have possessed precious and semi-precious stones. The Jerusalem Targum, however, translates the word *nesi'im* in this verse not as "princes" but as "clouds," and there is no doubt as to the reason for this apparently strange rendering. Here, and only here, in the Pentateuch the word is spelt defectively, without the letter *yod* and in this form it specifically means "clouds" in Psalm 135,7. The suggestion has therefore been put forward that the verse actually intends to convey that they were meteoric fragments which fell from the sky. (The special gifts of the *nesi'im* are detailed in Num. 7, 12-88.)

This attractive theory receives indirect support from the fact that in Ezek. 28,13 most of these precious stones are mentioned as being found "in Eden, in the garden of the Lord (where are) every precious stone." Truly a gift from heaven.

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.



EASY PUZZLE

ACROSS

3 Spectre (5)
8 Neighbouring (5)
10 Private teacher (5)
11 Massage (3)
12 Seasonal song (5)
13 Chief city (7)
15 Ceremonies (5)
18 Rocky height (3)
19 Leave (6)
21 Speaks indistinctly (7)
22 Fencing-sword (4)
23 Juicy fruit (4)
24 Breathes in (7)
26 Cower (6)
29 Spoil (3)
31 Consumed (5)
32 Lessened (7)
34 Swore (5)
35 Drunkard (3)
36 Collier (5)
37 Game (5)
38 Answer (5)

DOWN

1 Underwater growth (5)
2 Regular patron (7)
4 Make well (4)
5 Provisions (6)
6 Flower (5)
7 Card-game (5)
9 Trophy (3)
12 Short fire-arm (7)
14 Male cat (3)
16 Yarns (5)
17 Tempest (5)
19 Slandered (7)
20 Coins (5)
21 Deserve (5)
23 Close study (7)
24 Disregard (6)
25 Youth (3)
27 Wireless (5)
28 At no time (5)
30 Bring (5)
32 Spool (4)
33 Baby's bed (3)

CRYPTIC PUZZLE

ACROSS

3 Hole in a biscuit, we hear! (5)
8 Russian author shot twice by a novice (5)
10 Peevish about draughts? (5)
11 Person in a blouse (3)
12 Wendy, cigar-maker (5)
13 Put the scheme to Mr Heath (7)
15 Five drinks in low places (5)
18 It's climued in motoring (3)
19 Calm as his highness? (6)
21 Vincent Auriol's fabulous creature (7)
22 Naval cover? (4)
23 Distance somewhat less by motorway? (4)
24 Cheeky little things? (7)
26 One who lets desire take over? (6)
29 Possessed compulsorily? (3)
31 Halts producing strips (5)
32 Watery portion of pudding for a boy (7)
34 Contractual jockey? (5)
35 Invitation to smash? (3)
36 Materially united (5)
37 Line to a railwayman (5)
38 Urged a fellow to go to the Oval (5)

DOWN

1 Easy catch for cricketer Basil (5)
2 Framed as a policeman? (7)
4 Two-way flier (4)
5 Be too scared to keep still? (6)
6 Cuba cube? (5)
7 Rarely the opposite (5)
9 Indian tailless goat (3)
12 Nice art form, to be sure (7)
14 Speed to the Pole (3)
16 I slew with a gun (5)
17 As a woman points out, it's odd (5)
19 Elementary producer of flowers (7)
20 What Welsh may wear? (5)
21 Census of the nobility? (5)
23 Interferes with the sound of gongs (7)
24 Putting medicine in dogs, maybe (6)
25 He may have a stable job (3)
27 Biblical article on a backward girl (5)
28 The number therein? (5)
30 Forbid the crumbling of bread (5)
32 The type kennels accommodate, it appears (4)
33 That's all, folks (3)

Wednesday's Easy solution

ACROSS.—1, Fresh. 6, Taste. 9, Tumbler. 10, Stout. 11, Small. 12, Petty. 13, Trailer. 15, Few. 17, Rend. 18, Attire. 19, Score. 20, Soothe. 22, Dear. 24, Spy. 25, Angered. 26, Balsa. 27, Minor. 28, Rigid. 29, Revered. 30, Sneer. 31, Deals.

DOWN.—2, Retire. 3, Stupid. 4, Hut. 5, Abler. 6, Testate. 7, Army. 8, Tiller. 12, Peace. 13, Tress. 14, Annoy. 15, Fiver. 16, Weird. 18, Arena. 19, Shearer. 21, Option. 22, Decide. 23, Aerial. 25, Ashen. 26, Bore. 28, Red.

Wednesday's Cryptic solution

ACROSS.—1, Habit. 6, Sulky. 9, Nest-Les. 10, Spate. 11, Veils. 12, Offer (Tory). 13, Sawn-off. 15, Bet. 17, CL-AD. 18, Starry. 19, Agony. 20, Treble. 22, Dive. 24, Tar. 25, Marines. 26, Nova-k. 27, Strew. 28, Pip-it. 29, Rep-lied. 30, Her-O-d. 31, Peter.

DOWN.—2, Appeal. 3, Intend. 4, Tee (shirt). 5, Staff. 6, S-event-y. 7, User. 8, Killer. 12, O-f ag-e. 13, Scott. 14, Water. 15, Brain. 16, Types. 18, Sneak (thief). 19, Allowed. 21, Rattle. 22, Divide. 23, Venice. 25, Malls. 26, Nero. 28, Pep.

SOLUTIONS TO TODAY'S PUZZLES ON MONDAY

BRIDGE
By George Levinrew

He listened to the warning bell

NORTH
♠ 10 6 5
♡ 9 4
◇ 10 6 5
♣ A K 8 6 5

WEST
♠ 9
♡ K Q J 8 6
◇ K Q 7 2
♣ 4 3 2

EAST
♠ J 8 4 3
♡ 7 5
◇ A 9 8 4 3
♣ 10 9

Bergel
SOUTH (D)
♠ A K Q 7 2
♡ A 10 3 2
◇ J
♣ Q J 7

The bidding:

SOUTH	WEST	NORTH	EAST
1♠	2♡	2♠	Pass
4♠	All Pass		

There are those deals when the winning play seems somewhat obscure. In today's deal for a rubber bridge game in Jerusalem, Bergel was the declarer in the South seat. The ♡ K was led with the Ace winning. The count superficially seemed sufficiently secure. The winners were four or five spades, one ♡, and four or five clubs, a possible make of eleven tricks. So declarer first went to work on the spades. A top ♠ was played. West dropped the 9, and this became as though it were a warning bell. There was the danger of losing all told a ♠, a ♡, a ◇, and also being over-ruffed in hearts. Were the declarer to play the spades in anticipation of a 3-2 split, the contract would be in jeopardy if the division were 4-1. This danger had to be avoided. Bergel found the answer.

The singleton ◇ was played as the lead for the third trick. West won, but now declarer had communication to both his hand and the dummy.

He could afford to have a ♡ over-ruffed. So West won a ♡, led another ♡ for East to ruff, and declarer took the rest of the tricks, making his contract. Playing safely as Bergel did was a rubber bridge tactic. If the game were a top-bottom duplicate, declarer would probably ignore the warning bell, play two rounds of spades hoping to win 11 tricks, but would find the cards stacked against him for a one trick set.

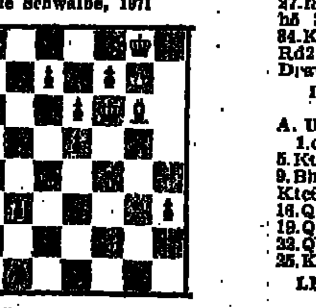
CHESS / Eliahu Shahaf

By ELIAHU SHAHAF
T. EBEND, Hungary
1st Pr. Magyar Sakkvilag, 1947

Kd8; Qe8; Rb6, Rf1; Ba3; Ktb5; Pd4, g4, h5, h6. (10)

Kf6; Qd6; Rd8, Rf3; Be7, Bh1; Kth4; Pf7. (8)

White mates in two (2x)
Problem No. 2596
M. ZUCKER, West Germany
Die Schwalbe, 1971



Kf6; Rg8; Pg7. (3)
Kg8; Bg6; Kta3, Ktc1; Pc8; d7, e5, e6, f7, h3. (10)

White mates in seven (7x)

SOLUTIONS. Problem No. 2591 (Lifshitz). 1.Bf3!; 1.Ktb4? e5!

Problem No. 2592 (Hagemann). Setplay: 1.—c8 2.Kf8 c7 3.Kg4 c8Q 4.K:h5 Q:f5x; Solution: 1.Kd8 c6 2.K:c8 c7 3.Kb4 c8Q 4.K:a5 Qc6x.

TALLIN 1975
Slav Defence

D. SPASSKY — V. HORT

1.d4 d5 2.c4 c6 3.Ktc3 Ktf6 4.Ktf3 d:c 5.a4 Ktad 6.e4 Bg4 7.B:c4 e6 8.0-0 Ktb4 9.Be3 Be7 10.h3 B:f3 11.Q:f3 Ktc2 12.Rad1 0-0 13.Rd2 Kt:e3 14.Q:e3 Qa5 15.f4 Qb4 16.Ba2 c5 17.d5 c4 18.Kh2 e:d 19.e5 Kte4 20.R:d5 Kt:c3 21.Q:c3 Q:a4 22.B:c4 Rac8 23.b3 Qc6 24.Qf3 a6 25.f5 Qc7 26.Qg3 b5 27.B:b5! a:b 28.f6 g6 29.f:e Rfe8 30.R:b5 R:e7 31.Rd1 Qc2 32.Rbd5 Rce8 33.b4 Qb2 34.Rd1=d4 Qe2 35.b5 R:e5 36.b6! R:d5 37.R:d5 Qb2 38.Qc7 Re2 39.b7! R:g2+ 40.Kh1 Kg7 41.b8Q. Black resigns.

Dutch Defence

B. ERNANDES — D. BRONSTEIN

1.c4 f5 2.Ktf3 Ktf6 3.g3 e6 4.Bg2 Be7 5.0-0 0-0 6.d4 c6 7.Qc2 d5 8.b3 Kta6 9.Ba3 Ktb4 10.B:b4 B:b4 11.c5 Ktd7 12.a3 Ba5 13.b4 Bc7 14.Ktc3 a6 15.e3 Qf6 16.a4 e5 17.d:e Kt:e5 18.b5 g5 19.b:c b:c 20.Ktd4 Kh8 21.Kt:c6! Q:c6 22.B:d5 Qh6 23.B:a8 f4 24.e:f g:f 25.Qd3! Bh3 26.Bd5 Ktg4 27.f3 Kte5 28.g4 Qg7 29.Kh1 Rd8 30.Qd4 h5 31.g5 Bc6 32.Rae1 Bg8 33.Rg1 B:d5 34.Kt:d5 Kt:f3 35.Q:g7+ K:g7 36.Kt:c7 Rd2 37.Re7+ Kg6 38.Re6+ Kg7 39.Re7+ Draw.

RUMANIAN CHAMPIONSHIP 1975
Sicilian Defence

A. URZIKE — M. GHINDE

1.e4 c5 2.Ktf3 d6 3.d4 c:d 4.Kt:d4 Ktf6 5.Ktc3 e6 6.g4 h6 7.h4 Be7 8.Rg1 d5 9.Bh5+ Kf8 10.e5 Ktfd7 11.Bf4 Qb6 12.Qd2 Ktc6 13.B:c6 b:c 14.g5 h:g 15.B:g5 Bb4 16.Qf4 c5 17.Bd3! Qa6 18.R:g7! K:g7 19.Qg5+ Kf8 20.Be7+ Ke8 21.Bd6 Ktf6 22.Q:f6 Qb7 23.Ktc6 B:c3+ 24.b:c Kd7 25.Kta5. Black resigns.

LENINGRAD CHAMPIONSHIP 1975
King's Gambit

V. NIKOLAEV — V. FAIBISOVICH

1.e4 e5 2.f4 Bc5 3.Ktf3 d6 4.Bc4 Ktf6 5.Ktc3 Ktc6 6.d3 a6 7.f5 Kta5 8.a3 Kt:c4 9.d:c h6 10.Qd3 0-0 11.h3? B:f5! 12.g4 Be6 13.g5 Kth7 14.g:h f5 15.h:g K:g7 16.h4 Qf6 17.Ktg5 Bf2+! 18.Kd1 f:e 19.Ktc:e4 Bg4+ 20.Kd2 Qf5 21.Ke3 Kt:g5 22.B:g5 Bd4+ 23.Kb3 b5! 24.c3 b:c+ 25.Q:c4 Q:e4 26.c:d Rab8+ 27. Ka3 Be6! ! White resigns. (28.Q:e6 R:b2+ 29.K:b2 Rf2+ 30.Kb3 Qd3+ with an unavoidable mate).

FIDE MEETS TO DISCUSS WORLD CHAMPIONSHIP

The rules of the forthcoming Fischer-Karpov world championship match will be one of the main items on the agenda of the extraordinary congress of FIDE (World Chess Federation) which is to meet at Bergen, Holland, March 18 to 20th. Fischer demands that the number of games be unlimited with the title going to the player to first clinch ten victories, and that in the event of a 9-9 result the champion retains his title.

The other items on the agenda of the congress are: Place of the 1976 Olympiad (Israel's offer to host the event was turned down because of the political situation in the Middle East). The financial difficulties of FIDE; The world junior championship 1975 (Puerto Rico offered to host the event); The 1975 Students' Olympics (no offers submitted so far).

Israel was one of the 32 countries which were in favour of the extraordinary session.

ENGLAND. The play-off tournament match between the seven winners of the recent national championship was won by George Botterill who became the new title holder.

RUMANIA. In the absence of the country's leading players F. Gheorghiu and V. Ciocaltea, the national title was won by 32-year-old Aurel Urzike.

SPAIN. The international tournament in Alicante was won by the Peruvian master Orestes Rodrigues.

SWEDEN. The Rilton Cup tournament held in Stockholm with 80 participants was jointly won by H. Westerinen (Finland) and A. Ornstein (Sweden).

THE BRILLIANT TOUCH

White — Kg1; Qf3; Rf1; Bc1, Bc4; Ktf3; Pa3, d6, e4, g2, h5. (11). Black — Kh7; Qa5; Ra8, Rf8; Bd7, Bg7; Pe5, f7, g6, h6. (10).

43.B:f7! g:h 44.Bd5 Ra6 45.Qh4 R:d6 46.Q:h5 R:d5 47.B:h6! B:h6 48.Ktg5+ Kg7 49.Rf7+! Black resigns. (Tol — Carlton, Liverpool, 1975).